

MUSIC ROOM

# *Musical America*

NOVEMBER 1, 1950



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### Coming Events

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# MUSICAL AMERICA

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## Three Debuts Mark Opening Night Aida In San Francisco

By MARJORY M. FISHER

San Francisco

SAN Francisco's 28th annual opera season opened in the War Memorial Opera House on Sept. 26 with a performance of Verdi's *Aida* that aroused more interest than usual on the part of the traditionally fashion-conscious, capacity audience, for three singers of international repute were making their American operatic debuts in leading roles—Renata Tebaldi, the *Aida*, and Mario del Monaco, the *Radames*, both from La Scala in Milan, and Elena Nikolaidi, the *Amneris*, who had sung successfully in concert in this country and in opera abroad.

Tall and good-looking, Miss Tebaldi made an exceptionally fine appearance on stage, although her acting was characterized by the use of stock, stilted gestures. Her voice, not outstandingly lustrous in quality, was at its best in the pianissimo passages of the Nile Scene, and she sang beautifully, with telling artistry. Vocally, Miss Nikolaidi's *Amneris* had a thrilling warmth and beauty. She seemed a little ill-at-ease on stage, however, and her costumes were unflattering. Mr. Del Monaco revealed a vibrant and virile voice, capable of sustaining loud, high tones. In singing as well as acting, he indulged in some of the exaggerations attributed to Italian operatic practice.

Robert Weede gave a familiar and able portrayal of the role of Amonasro, and Italo Tajo was in exceptionally good voice as Ramfis. Uta Graf, Caesar Curzi, and Désiré Ligeti filled the lesser assignments well. Fausto Cleva's conducting, with its well-chosen tempos, contributed to the musical excellence of the performance.

The production, staged by Armando Agnini, was colorful and effective, the simplicity and dignity of the Temple Scene being particularly noteworthy. Occasionally the excessive pomp and elaboration of the Triumphal Scene emerged raggedly, and the varying style of make-up and costumes provided some incongruous touches.

At the repetition of *Aida* on the afternoon of Oct. 1 the performance was considerably improved, although the general first-night impressions remained the same. Yi-Kwei Sze, Chinese bass, who was making his American operatic debut, replaced Mr. Ligeti as the King, and his voice proved satisfactorily sonorous.

Lily Pons appeared in the title role of *Lucia di Lammermoor* twice within a week's time, on Sept. 28 and Oct. 2. Through her personality and costumes she cast her own sort of enchantment over the audience, and she sang better at the second performance than at the first. Giuseppe di Stefano, the Edgar of the first performance, produced some unusually fine vocalism. Eugene Conley sang the part almost equally well at the later performance. However, a slight tendency to push his voice and sing with undue emotionalism was noticeable for the first time in his singing here. Both tenors were making their debut with the company.

As alternates in the part of Lord Henry, Enzo Mascherini was per-

(Continued on page 7)



Kosinski—Hartford Times

As Sir Thomas Beecham and the Royal Philharmonic begin their first tour of the United States with a concert in Hartford, Conn., Mrs. Edward N. Allen, vice-president of the Hartford Symphony, greets and congratulates Sir Thomas

## Beecham Conducts Royal Philharmonic In American Tour

By CARL E. LINDSTROM

Hartford, Conn.

THE Royal Philharmonic, under the direction of Sir Thomas Beecham, made its American debut on Oct. 13, before a capacity audience in Bushnell Memorial Hall. The orchestra had disembarked from the liner *Queen Mary* on Oct. 12, to begin a two-month tour that will include 51 concerts in 45 cities throughout the country.

Musically, the concert made the listener feel that he had all these years been hearing Mozart, Berlioz, and Beethoven in modern dress. This is not to say that Sir Thomas presented them as characters in musical stock and peruke. It was simply that the *Jupiter Symphony* was not played for its dazzling effects; it had a rosy health and aliveness, voiced with exquisite diction and transparency. The sentiment of the slow movement was formalized but affecting.

Beethoven's Eighth Symphony came nearer to the conventions we are used to. But here, also, transparency and clearness of phraseology time and again created that rare illusion of hearing a classic for the first time. There was nothing importunate about Sir Thomas' Beethoven; rather there was a conviction that an authentic account of the score required no search for emphasis.

Other works in the program presented the conductor as a stylist par excellence. His accounts of Sibelius' *Tapiola*; Berlioz' *Overture to Le Corsair*; and the *Dance of the Seven Veils*, from Strauss's *Salome*, communicated the essential character of each. There was brilliance, yes; but virtuosity for its own sake, never. Although the tonal results were just as fetching as those of more pyrotechnical conductors, Sir Thomas proved himself, if proof was needed, to be no mere merchant of sound effects.

It is rather that the difference in style inheres in this oldest of British orchestras itself. American orchestras just do not play the way the Royal Philharmonic did. Better, if you like, but not with the sweetness and justness of balance. The orchestra's articulation was just as precise and meaningful in fortissimos as in whispers. The horns played with security as well as color, and the listener did not feel impelled to hold the edge of the seat in apprehension for the attacks that so frequently prove disastrous for the best of horn players. And there were other individual excellences, including a master timpanist.

In the finest British tradition, the orchestra—and Sir Thomas, of course—seemed much less intent on pleasing its audience than on the far more difficult task of pleasing itself.

The Royal Philharmonic is making its first appearances in New York with a pair of concerts—too late for review in this issue—on Oct. 27 and 29. In the second, Lady Beecham will appear as piano soloist. There will be another New York program on Dec. 13, when Sir Thomas will present the Berlioz *Te Deum*.

The orchestra sails for home on Dec. 16, after ending its tour in Bethlehem, Penna., on Dec. 15.

## New Internal Security Act Threatens Entry Of Artists

By CECIL SMITH

THE detention on Oct. 6 of Friedrich Gulda, twenty-year-old Austrian pianist arriving for his first American tour, for questioning by the Immigration Service provided the first instance of the effect upon the musical world of rigid enforcement of the Internal Security Act passed by Congress on Sept. 23, over President Truman's veto. Mr. Gulda was held at Ellis Island for nearly three days because he reported that he had been required to join a Hitler youth organization at the age of ten. Finally he was given a five-day entry permit to enable him to make his Carnegie Hall debut on Oct. 11. The permit was later extended to Oct. 31.

The Internal Security Act automatically excludes from the country all aliens who have ever been "affiliated with" the Communist party or "other totalitarian party." Under the law, however, the Attorney General is empowered—through the Immigration Service—to grant temporary admission to any alien whose presence is not likely to prove dangerous. In each instance a report must be submitted to Congress.

Following the detention of Mr. Gulda, a considerable number of incoming Austrian, German, and Italian nationals were held for questioning, although none was ultimately barred from the country. Arturo Toscanini, who has lived in the United States much of the time since 1925, and who holds a permanent residence permit, was passed through after a few minutes' delay. Victor de Sabata, arriving to fill a guest-conducted engagement with the Pittsburgh Symphony, was allowed to enter after he declared that he had never been a member of the Fascist party. The fourteen members of the Italian instrumental ensemble *Virtuosi di Roma*, invited to make a good-will

tour sponsored partly by the State Department, were also admitted after questioning.

Plans of the Metropolitan Opera Association were seriously threatened by the new regulations. Fedora Barbieri, Italian mezzo-soprano, was held for three days on the strength of her admission that she had attended a Fascist school at a time when all schools in Italy were Fascist-controlled. She was given a six-month visitor's permit. Hans Hotter, Austrian baritone arriving for the Metropolitan season, was more speedily cleared of suspicion of Nazi connections. Victoria de los Angeles and Delia Rigal, new Metropolitan sopranos, were not detained, however, since application of the act was not then extended to Spanish or Argentinian nationals.

The gravest blow suffered by the Metropolitan was the inability of Boris Christoff, Bulgarian bass, to secure a visa in Europe. The management obtained instead the services of Cesare Siepi, Italian bass. Mr. Siepi was granted a visa under the revised procedure of the State Department.

On Oct. 12 the State Department withdrew all existing visas, requiring its consulates to rescreen all European applicants. This action left the status of several leading Metropolitan singers in doubt. Among those affected—some of whom may not be granted visas—are Ljuba Welitch, Zinka Milanov, Paul Schoeffler, Ferdinand Frantz, Peter Klein, and Gunther Treptow, newly-engaged Wagnerian tenor from Berlin. Alberto Erede, Italian conductor, may also encounter difficulties.

Gottlob Frick, Austrian bass, was not granted a visa. Mihaly Szekely, who returned to Hungary last summer, was not permitted by his government to leave that country. To fill the roles intended for these two artists, the Metropolitan has engaged Sven Nilsson, of the Stockholm Opera.

# Six Major Orchestras Begin Seasons

## New York

The New York Philharmonic-Symphony opened its 1950-51 season with a pair of concerts in Carnegie Hall on Oct. 12 and the afternoon of Oct. 13. Dimitri Mitropoulos, beginning his first season as sole conductor of the orchestra, offered a program that included the Casella arrangement of Bach's Chaconne, Beethoven's Fourth Symphony, and Prokofiev's Fifth Symphony. It was a pleasure to read once again Herbert F. Peyser's scholarly notes on the program.

Mr. Mitropoulos started things off by conducting the National Anthem. The orchestra rose to greet him when he made his first appearance, and the rapport between leader and men was evident throughout the evening.

It was in Prokofiev's Fifth Symphony that the musical rewards of the evening lay. Mr. Mitropoulos conducted it with tremendous energy, analytical insight, and imagination. Like Artur Rodzinski, another masterly interpreter of the work, he emphasized the primitive power of the music rather than its seductive charm of harmony and virtuosic scoring. His treatment of the opening Andante was typical of this approach. Choosing a deliberate tempo, much slower than that of other conductors, he exposed the very marrow and sinews of the music, so to speak, bringing out the harmonic and contrapuntal detail without sinking into pedantry or musical hair-splitting. Again in the second movement, the capricious arabesques in the violins and the episode in the winds and brasses evocative of a peasant festival were firmly integrated into the development of the movement as a whole. The tempos, without being inflexible, were never allowed to yield to temptations toward speed for the sake of brilliance. In the Adagio, the Philharmonic-Symphony strings sang, if not with their fullest warmth and lustre, nonetheless excitingly. The finale was superbly sustained, with particular attention to the extraordinary passages in which Prokofiev recapitulates themes from the earlier movements.

Mr. Mitropoulos' intellectual power came to the fore in his treatment of the development section, in which every imitative voice, whether in the tuba or in the highest strings, was related to its fellows. In his hands this most complex contemporary score became as clear and meaningful as Mozart.

The evening began with a technically skillful performance of Alfredo Casella's tutti-frutti transcription of Bach's Chaconne. Tasteless, lush, and anachronistic in its additions and elaborations, it has a sort of horrible fascination, like the imitation medieval castles of Ludwig II, or Hollywood's conceptions of a composer's life.

Mr. Mitropoulos seemed to find Beethoven's Fourth Symphony very tedious. Only in the deft and rhythmic invigorating playing of the last movement could one discern more than dutiful service to a classic.

—ROBERT SABIN

In the Sunday afternoon, Oct. 15, concert, Dimitri Mitropoulos repeated Prokofiev's Fifth Symphony, replacing the other half of the program with Beethoven's Second Leonore Overture and First Symphony. Mr. Mitropoulos' way with Beethoven was engaging enough if a mite inclined to exaggerations of tempo. Both the fast and the slow sections of the overture were a shade more so than necessary. These little liberties were less in evidence (or perhaps fell more comfortably into the larger framework) in the symphony, which the conductor built up

spiritedly and sympathetically to a rollicking and rousing finale.

—A. B.

## Philadelphia

PHILADELPHIA.—On Oct. 6, at the Academy of Music, the Philadelphia Orchestra initiated its 51st season, with Eugene Ormandy starting his fifteenth year as the orchestra's conductor. Orchestra personnel (except for four new faces), conductor, program, and the large Friday subscription audience struck a thrice-familiar note. The program was of the tried-and-true variety, calling for performances of Beethoven's Seventh Symphony, the Leonore Overture No. 3, and orchestral excerpts from Wagner's Tristan und Isolde—the Prelude, love-duet, and Liebestod. The tone of the orchestra was predominantly lustrous and sensuous, and Mr. Ormandy gave an unusually brisk and clear-cut account of the symphony. The Tristan und Isolde music was ravishingly beautiful in sound, but there seemed nothing of a highly revelatory nature in its interpretation.

The orchestra's second program of the season, at the Academy of Music on Oct. 13, brought subscribers a very fine performance of Hindemith's Nobilissima Visione. Mr. Ormandy is an unusually appropriate conductor for this interesting composition, so characteristic of its composer in its distinctive coloration. The Hindemith work was flanked by Brahms's Variations on a Theme by Haydn and a glowing account of Rimsky-Korsakoff's Scheherazade.

—MAX DE SCHAUENSEE

## Boston

BOSTON.—Charles Munch opened the seventh season of the Boston Symphony, and his second as its conductor, at Symphony Hall on Oct. 6. The program was devoted to Beethoven—the Overture to Fidelio, the First Symphony, and the Eroica Symphony—preceded by the National Anthem.

Mr. Munch's way with the Beethoven music was vital and dramatic. Perhaps he was inclined to over-fast tempos, but every detail was firmly in place, and the texture he obtained allowed everything to be heard. He tinkered with the pace of the first movement of the Eroica, so that certain pages had a hurried effect, but this was not true during the rest of the program.

In the second pair of regular concerts, Mr. Munch introduced to Boston Honegger's Prelude, Fugue, and Postlude and Martin's Third Piano Concerto, with Rudolf Firkusny as soloist. The list began with four movements from Handel's Royal Fireworks Music, and ended with Franck's D minor Symphony, which was given a reading so persuasive that this aging score seemed for the moment to take on vigor.

Honegger's admirable piece, which includes beautiful solos for saxophone, English horn, and bass clarinet (that neglected and poetic instrument), is a re-working of a portion of his ballet, Amphion, written in 1928 for Ida Rubinstein. Every page shows the good taste, the authority and skillful facture of the composer. The programmatic quality of ballet music, however, lingers on.

Martin's concerto, created over a period of three years, is very long—even with the cuts sanctioned by the composer. It also is a little on the dull and over-sweet side, and does not sound much like the Martin we have known. The Czech influence naturally is strong, but there are suggestions—and strong ones—of Brahms, and there were those who professed to find Wagnerisms and a bit of Tchai-

kovsky. The toccata-like rondo finale, perhaps the best movement of the three, displayed Mr. Firkusny's impressive virtuosity. Elsewhere his ample musicianship was equally evident.

Mr. Munch has a new seating plan for the orchestra this season. He disliked intensely the high platforms that Mr. Koussevitsky had used. Accordingly he worked out an arrangement whereby most of the violins and violas are on the flat stage, with the remainder of the orchestra placed on elevations of but from three to fifteen inches. Each cello is placed on a resonating box. The timpani is on a non-resonating platform. There was some objection to Munch's first announcement of the new plan, but mainly on visual grounds.

The new seating arrangement worked very well on first hearing. The string tone was more compact (nothing lovelier ever will be heard than their sonorities in the Siciliana of the Handel suite). The percussion was better in balance, and the brass section had taken on a much more homogeneous and mellow sound.

Mr. Munch entered his second season with the good will, and indeed the affection, of the Boston public. When the audience rose to greet him at his first appearance this season it was obviously a gesture of esteem, not merely a perfunctory show of manners.

—CYRUS DURGIN

## Chicago

CHICAGO.—The Chicago Symphony Orchestra, which opened its sixtieth season Oct. 12, was entering a "new era" according to its own advance pronouncements, and obviously was intent upon departing from the standards of recent years. Not only was Rafael Kubelik making his bow as conductor, but Orchestra Hall was thoroughly and drastically redecorated; there were new faces in the orchestra, and even a new typography in the printed program.

Mr. Kubelik did not elect to start his regime with a figurative bang in a concert of colorful or theatrical music, but described his first program as one meant to typify the kind he has in mind for the season—well-known standard works intermingled with recent works and works new to the orchestra's repertoire. It was a program of honest music sincerely played, and it did not condescend to the tastes of the subscribers, who have heard entirely too much garish trash in the last few years.

The first two numbers, calling for less than the full resources of the entire orchestra, were not ideal for showing at the very outset what the symphony's tone and phrasing might be like under Mr. Kubelik's direction. A performance of Bach's Suite No. 4, in D major, started the season roughly, for it was marred by horns that were harsh and not always accurate; but by the time the minuets were reached the charming work was beautifully styled.

Bartók's Music for Strings, Percussion, and Celesta, which followed, also called for a small orchestra. It was played imaginatively and carefully.

It was not until after intermission that the orchestra drew itself up to its full height, in Brahms's Fourth Symphony, and fashioned a performance that was broad and clear in tone, bright of color, alert of attack, firm of tempo, and well sustained in mood.

If the new era did not at once establish an improvement upon past standards as markedly as might have been hoped, it at least indicated that Mr. Kubelik can bring earnest and

workmanlike leadership to the Chicago Symphony.

—WILLIAM LEONARD

## Cleveland

CLEVELAND.—In the Cleveland Orchestra's opening concerts, presented on Oct. 5 and 7 in Severance Hall, George Szell, beginning his fifth season here, offered fine performances of old favorites and one first performance in Cleveland—Casella's Paganiniana. The familiar works were Brahms's Variation on a Theme by Haydn; Debussy's Prelude to The Afternoon of a Faun, and Fêtes; and Beethoven's Fifth Symphony.

On Oct. 12 and 14, the Overture to Verdi's The Sicilian Vespers was followed by Dvorak's Second Symphony, the Prelude to Moussorgsky's Khovanchina, and the same composer's Pictures at an Exhibition.

Although there have been several personnel changes, the orchestra was in mid-season form. Marc Lifschey is the new first oboist and Ross Taylor is the new first-desk man of the horn section. Other new members are Francis Roberts, bass tuba; Alfred Zetzer, bass clarinet; Bert Arenson, second violin; Rolph Storseth, cello; and James Harnett and Angelo Lapenna, double basses.

At the opening concert, Mr. Szell paid a fitting tribute to the memory of Adella Prentiss Hughes, founder and for fifteen years manager of the Cleveland Orchestra. After a touching reading of Mozart's Funeral Music, the capacity audience observed a period of silence.

—ELEANOR WINGATE TODD

## Indianapolis

INDIANAPOLIS.—The Indianapolis Symphony began its 21st season—its fourteenth under the direction of Fabien Sevitzky—with a pair of concerts in the Murat Theatre, on Oct. 14 and the afternoon of Oct. 15.

The orchestra has thirty-odd new members, most of them very young but all of them obviously gifted. This seemed, in appreciable degree, to be the best orchestra Mr. Sevitzky has conducted here. Youth has so far been no hindrance to fairly mature playing. And youth, these days, has extraordinary technical skill.

What is most arresting about this "new" orchestra, however, is the beauty of its tone quality, a beauty resulting not only from evenly balanced choirs but also from a fine blending of the individual colors. The stridency once so noticeable in the orchestra seemed to have gone. The violins, headed by the new concertmaster, Stanley Weiner, an excellent musician, and the cellos, headed by Jerome Carrington, also new, were notably good.

The orchestra has a new program policy as a result of the audience survey last season. All tastes in music have been heeded, so that the lists of works are varied. The hope is that by appealing to everyone the concerts will draw larger audiences.

The opening program included the world premiere of Kurt Atterberg's Symphonic Movement on Indian Themes. The American Indian has rather been left out of things, for, while the songs are plainly stated, they are overloaded with a sophisticated orchestration that makes the short composition smack of old-fashioned salon music.

The major work was Brahms's Second Symphony, unevenly played in an interpretation that was content with surfaces rather than searchings; it was tonally often luxuriant, but musically lacking in substance. The other works were the Overture to Wagner's Die Meistersinger; Paul Creston's Frontiers, a nicely atmospheric piece; and Rimsky-Korsakoff's Capriccio Espagnol.

—WALTER WHITWORTH



# La Scala Company Pays Visit To London

By EDWARD LOCKSPEISER

London

THE long-awaited visit to Covent Garden of the opera company of La Scala in Milan opened the autumn season in London in a blaze of enthusiasm and controversy. The operation of bringing from Milan some five hundred members of the Italian company, including orchestra and chorus, to occupy the opera house for a two-week season, was a bold and imaginative enterprise. It was most deservedly gratifying to the company that the London audiences, priding themselves as true connoisseurs of Italian opera, should have responded with such spontaneity.

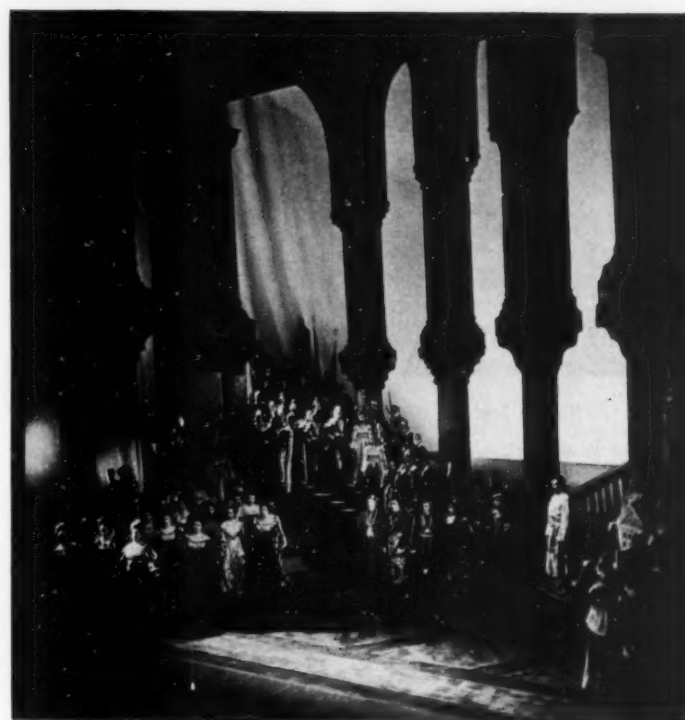
Three operas were given—Verdi's two great, late Shakespearean operas, *Otello* and *Falstaff*, and Donizetti's wonderfully vivacious *L'Elisir d'Amore*. A really fine performance of any of these operas has become almost legendary here, and in fact none of them had been given at all at Covent Garden for many years. The conductors were Victor de Sabata, for the Verdi operas, and Franco Capuana, for the Donizetti. The Milan company also give performances of Verdi's *Manzoni Requiem*, conducted by Mr. De Sabata, and of Mozart's *Requiem*, conducted by a newcomer to London, Guido Cantelli.

The tremendous storm scene at the opening of *Otello*, with its thunderbolts and lightning-flashes, immediately sent an electric current of anticipation through the house. Immediately, too, it seemed clear that Mr. De Sabata and the orchestra were to be the heroes of the evening. The sensitiveness of phrasing and sweetness of tone of the strings, the mellifluous playing of the woodwinds, the agility and precision of the brass, all were a revelation of the Italian orchestral tradition at its best. Judged by the highest and most catholic standards, these Italian instrumentalists, particularly the woodwind and brass players, may lack something of the intensity and volume of tone associated with orchestras from Germany or France. But one could hardly expect to find anywhere a greater subtlety of expression, a more unassailable technique, or a keener capacity of response.

FROM this exemplary instrument Mr. De Sabata drew effects that brought to the wonderful Verdi score all of its latent vitality and power. Particularly memorable was the way in which this great conductor illuminated the writing for the brass in the *Credo*, the delicately imaginative accompaniment of the Willow Song, or the lugubrious soliloquy for the double basses in the final scene. It is difficult to imagine the orchestral color and expressive power of *Otello* more eloquently rendered.

In competing with this dominating conductor, the singers—who in Verdi's operas, as opposed to Wagner's, must invariably stand as the chief protagonists of the musical drama—were manifestly at a disadvantage. They may well have been hampered in a free development of their characterizations, for they seemed to hold the stage not so much in their own right as by leave of the conductor, as soloists in a concert ensemble.

Ramon Vinay, as *Otello*, created the general impression of being an actor of noble dramatic presence, and the possessor of a voice impressive in its power and resonance, but lacking some of the brilliant overtones that might have made his singing altogether convincing. If he failed to produce the supreme thrill he nevertheless presented a memorable portrayal of the dignity and agony of the tortured



The third act of Verdi's *Otello*, with the La Scala in Milan settings on the stage of the Covent Garden Opera House during the company's British visit

Moor. Renata Tebaldi's Desdemona was more remarkable dramatically than vocally. Her voice was often of beautiful quality, particularly in its lower register, but it was also sometimes inclined to shrillness.

Gino Bechi's Iago was generally disappointing. He conveyed so little of the villainy and the venom of the character that one critic aptly described him as seeming no more malignant than the Lord Chancellor in *Iolanthe*. The lightness of his voice for this role was especially disconcerting. Two lesser members of the cast, Mariano Caruso, as Cassio, and Anna Maria Canali, as Emilia, were notable for both vocal and dramatic accomplishment. Nicola Benois' effective sets were by no means adventurous, and the whole production, although adequate, was predominantly conventional.

FALSTAFF brought a similar emphasis on orchestral splendors, again at the expense of the histrionic and vocal elements. Mr. Bechi as Falstaff, although remarkably pointed and vivacious in his delivery, again seemed too light-weight vocally, and, for English audiences, was too broadly comic in his impersonation of the bluff old Knight. Paolo Silveri's Ford, on the other hand, was most stylishly put across. There was also some good singing from Maria Caniglia, as Alice Ford. Fedora Barbieri was resourceful as the scheming Mistress Quickly, and the delightfully delicate voice of Alda Noni was admirably suited to the music of Anne. The production was animated—perhaps too animated, particularly in the final scene.

In the phrase "for English audiences" there may be a clue to the reasons for the vague disappointment expressed by many who had perhaps expected these operas to convey more of the Shakespearean genius of characterization than they actually do. In defiance of the Verdi champions, and England has many, I am inclined to doubt whether, with the possible exception of *Otello* himself, any of the characters in these two masterpieces is capable, from the purely vocal viewpoint, of yielding the full dra-

matism and psychological equivalent of Shakespeare's characters as we know them on the English-speaking stage. These operatic characters were conceived in nineteenth-century Italy, and for all his dramatic power and originality Verdi was surely too national a composer to realize fully the universality of Shakespeare's plays. Whether this is so or not, it is clear that with the passage of time the Shakespearean humanity that these great scores contain has been largely replaced in performance by a less psychological—or, let us say, more purely operatic—conception. This is apparently the emphasis that present-day Italian musicians place on *Otello* and *Falstaff*. It is therefore hardly incumbent on any of us to criticize the La Scala performances for failing in something they manifestly did not set out to achieve.

THE other striking feature of the La Scala performances was the predominance of the orchestra, and here criticism is more safely based. I cannot imagine that Verdi himself would ever have dreamt that his orchestra, however significant and resourceful in accompaniment, should be called upon to dominate the production to the extent that it did under the extraordinary Mr. De Sabata. The influence here is surely from the Wagnerian productions in Germany, where the emphasis was first shifted from the singers to the conductor. No one acquainted with musical Italy today has failed to notice the absorption in that country of ideas and values from Central Europe, as much in the interpretive as in the creative spheres. And if, at La Scala, it was Arturo Toscanini who first established the supremacy of the conductor, the ground has since been well cultivated for Mr. De Sabata to continue the tradition. The result is that in Verdi operas as they are presented today, we have seen orchestra and stage change places. This was certainly not Verdi's intention, but it is one of those phenomena in the history of interpretive styles that alter the significance of a composer's achievement.

Thoroughly in keeping with its tradition, from all accounts, was the

sparkling production of the little gem of vivacity and exhilaration that is *L'Elisir d'Amore*. The sense of crescendo that Donizetti cultivated, often based on the simplest harmonies, was here displayed with a memorable combination of grace and humor to which singers and orchestra contributed on an equal footing. The lovable characterization of the simple-minded peasant Nemorino was delightfully undertaken by Ferruccio Tagliavini, who provided some most satisfying legato singing and some very pretty phrasing. Margherita Carosio, as the wealthy farm-owner Adina, was an enchanting actress as well as a singer of great vocal and artistic accomplishment. Both Tito Gobbi, as Sergeant Belcore, and Italo Tajo, as the quack Doctor Dulcamara, were thoroughly equipped to provide the numerous comic asides; and the small part of Gianetta was presented with exquisite taste by Silvana Zanolli.

IN The *Manzoni Requiem*, Mr. De Sabata, whose interpretation of it is well known to Londoners, revealed many new beauties through the agency of his own orchestra and a quartet of Italian soloists. The thunderclap of Verdi's *Dies Irae* and the poignance of his *Libera Me* were presented with unforgettable intensity. Miss Tebaldi, Miss Barbieri, Giacinto Prandelli, and Cesare Siepi negotiated their several parts with appropriate Verdian fervor.

As the final virtuosic display of London's Italian fortnight, Guido Cantelli made a brilliant impression in Mozart's *Requiem*, Beethoven's Seventh Symphony, and the Overture to Verdi's *The Sicilian Vespers*. The young conductor showed himself to be a musician of fine temperament and presence, inclined to underline the spectacular rather than the more intangible, philosophical aspects of music. It will be interesting to watch the development of his musical personality. The vivid score of the Overture to *The Sicilian Vespers* was, in particular, animated with much rhythmic brio and lighted up with a dazzling brilliance of orchestral coloring.

## Covent Garden Opens With Flying Dutchman

LONDON.—One of the longest scheduled opera seasons at the Royal Opera House, Covent Garden, opened on Oct. 19 with a performance of *The Flying Dutchman*, new to the company's repertoire. The season will continue until February. The cast of the Wagner opera included Josef Metternich, guest artist from Berlin, in the title role, and Sylvia Fisher, Joan Watson, Thorsteinn Hannesson, and Norman Walker, from the regular company. Karl Rankl conducted, and Heinz Tietjen staged the work.

Boris Godounoff was revived, in the Rimsky-Korsakoff version, on Oct. 21, with Ludwig Weber, another guest artist, as Boris. Other singers were Constance Shacklock, Edith Coates, Howell Glynn, Parry Jones, Edgar Evans, and Norman Walker. Warwick Braithwaite was the conductor.

Tosca will be added to the company's repertoire on Nov. 18, when the three leading roles will be sung by guest artists—Hilde Zadek, Walter Midgley, and Marko Rothmüller.

Additional operas being presented during the first six weeks are *La Traviata*, *Aida*, *Il Trovatore*, *Rigoletto*, *La Bohème*, *Madama Butterfly*, *Manon*, *Carmen*, *The Magic Flute*, and *Der Rosenkavalier*.

Guest artists not previously mentioned are Joan Hammond, Wilma Lipp, Elisabeth Schwarzkopf, Martha Mödl, Franz Lechleitner, and Richard Lewis.

# New Zealand: Initiative And Subsidy

By DOROTHEA TURNER

Auckland, N. Z.

NEW ZEALAND has a population of fewer than two million people, living in a country a thousand miles long, with an area roughly equal to that of the British Isles. Auckland, the largest city, has 300,000 inhabitants; Wellington, the capital, has 200,000. Christchurch and Dunedin, the chief cities of the South Island, are considerably smaller. North Island and South Island are separated by several hours' unhappy journey on a ferocious sea, and a sharp spine of mountains runs the length of the two islands, further separating the cities. After only 110 years of British settlement, a good deal of energy still goes toward keeping the vegetation in check and keeping in touch with one another.

This year the labor shortage in all trades and professions is more acute than ever. There are no real wealth and no real poverty, and little difference between the earnings of the professional man and the manual laborer. Musicians must work hard for a living, but their life is not very competitive. Since there is no extreme wealth in New Zealand, private patronage of music seldom amounts to more than a guinea or two in cash and the ardent contribution of free services. State subsidy is an established policy, often taking its direction from creative ideas first worked out by small voluntary groups.

The major patron of music is the New Zealand Broadcasting Service, through which all radio stations are directly controlled by the state. It operates 27 stations, of which only a few are allowed to use commercials. In most parts of the country, the programs contain enough classical music to keep the listener busy every night of the week. Much of the radio time is given over to standard recordings.

THE NZBS is also the most powerful employer of musicians. Few concert tours by either local or overseas artists can be made to pay without supplementary broadcast fees, and the musical societies are largely dependent on these fees. Despite the dangers of a centralized monopoly, the NZBS is using its mandate with increasing fairness. Moreover, radio stations outside Wellington have autonomy in minor matters, and some of them have discovered local talent and new ideas for programs. Almost the whole musical activity of the country is broadcast, to the advantage of the listener who is distant from concerts, although he does not always see it this way. The standard of performance is inevitably patchy, with 27 stations fishing in so small a pool. But the NZBS has established ventures that could not otherwise be supported. Even in its early years, before the war, it maintained a full-time string quartet. Several of the larger stations have their own salon orchestras and are forming choirs.

The National Symphony Orchestra is the NZBS's greatest achievement. Almost ready to get underway at the beginning of the war, its organization was put aside until 1946. The post of organizer and temporary conductor was given to Anderson Tyrer, an English pianist and an examiner for Trinity College, in London, who had lived in New Zealand for some years. He selected and trained an orchestra of over seventy players, and conducted its first concerts, in 1947. When he resigned in 1949, the post was advertised overseas, and was awarded to Michael Bowles.

A forty-year-old Dubliner, Mr. Bowles was for ten years musical director and conductor of Radio Eirann. There he began with a small studio orchestra and increased it to symphonic dimensions. Although he does



Michael Bowles

not have to go back to the same beginning stage here, he is familiar with the kind of situations that can arise, and should be able to deal with them confidently. His musicianship is sound, strong, and honest, and his programs are good daily fare. A comfortable person, he is loved by his orchestra, which has worked energetically ever since his arrival.

A GREAT uproar greeted Mr. Bowles' arrival earlier this year. The new national government, in its general overhaul of the defeated Labor government's housekeeping, discovered that the National Orchestra had lost £100,000 in 1949. The NZBS is financed from the 25-shilling annual license fee paid on every radio set, and those who were not interested in orchestral music did not like to think that a part of their license fee was being used to support it. The orchestra had travelled widely in 1949, covering the whole country, down to remote towns of only a few thousand inhabitants. It still needed sufficient rehearsal to build a repertoire that was new to many of its members. Although the halls were usually full on tour, only Auckland and Wellington provided audiences large enough to make the concerts profitable.

Fortunately, however, the new government stood firm. Better organization might be expected to effect economies in the operation of the orchestra, it maintained, but neither the scope of work nor the salary scale was reduced. This season the orchestra visited Auckland twice, playing a total of eight concerts. In addition to standard works, it played Vaughan Williams' Sixth Symphony; concertos by John Ireland and Lennox Berkeley, with Colin Horsley as piano soloist, and flute concertos with John Amadio as soloist. It accompanied the Auckland Choral Society in Brahms' Requiem, and the Schola Cantorum (of Wellington) in Bach's B minor Mass.

Now the National Orchestra is touring the South Island, taking part in

the Christchurch Centenary celebrations, and presenting violin concertos by Beethoven, Tchaikovsky, Mendelssohn, and Walton, with Alfredo Campoli as soloist. Touring will probably continue, as in other years, until December. After a short vacation, the orchestra will go into rehearsal in January and take to the road again in March.

THE University of New Zealand, the other formal stronghold of music, is financed by the state, although not directly controlled by it. Each of its four university colleges—at Auckland, Wellington, Christchurch, and Dunedin—has a department of music with a full degree course. Dunedin recently used a general arts bequest to sponsor an instrumental trio, which will give regular concerts for the students and the public.

Music in the state-subsidized adult education organization is also under the control of the university governing bodies, but is not connected with the college music departments, or necessarily on speaking terms with them. These activities are variable and spontaneous, depending on the creative effort of the people available. Five years ago the Auckland adult education center was the first to appoint a full-time music specialist, Owen Jensen. Six months later he directed the first summer school of music, an institution that has since become the main meeting-place for the scattered musicians of New Zealand. It is held at Cambridge, a hundred miles south of Auckland, in an idyllic preparatory school.

The list of students each year includes almost every kind of professional and amateur musician. Tutors give their services free, and students pay enough to cover expenses. Instruction is usually provided in two orchestras, a choir, and classes in woodwind, brass, piano, chamber music, and composition. A small listeners' group works under tutors. This year a ballet was produced. Concerts are given each evening, and the products of the composers' class are performed. Out of the companionship in work and the ferment of ideas at the summer school comes encouragement to those who go back to rural districts; for city musicians there is a lift from the staleness of routine, a widening of sympathies, and a breaking down of prejudices and cliques.

The Community Arts Service, devised by the adult education organization, was built partly on key people who attended the first summer school. Committees were formed in towns and villages to receive concerts, plays, and art shows sent them by the main office. Since the promotion and management were done voluntarily, often by people influential enough to win concessions and guarantee audiences, it was possible to engage better musicians than small settlements could ordinarily afford. Besides the best of

New Zealand soloists and ensembles, the organization has sent out the Queensland State Quartet; the Musica Viva, of Sydney, and the Robert Masters Quartet, of England; Lili Kraus; Ruth Pearl, concertmaster of the Jacques Orchestra, of England; and Peers Coetmore, cellist, and wife of E. J. Moeran, all of whom lived for a year or so in New Zealand. Programs have been uncompromising, and the scheme, now firmly established, adds to the advantages of small town life.

ANOTHER adult education school, this time under the Wellington center, has just held its second annual meeting. Presided over by Vernon Griffiths, professor of music at Canterbury University College, Christchurch, it is a gathering of school-music specialists who meet to pool their experience, and is the result of many years' pioneering to revive instrumental playing.

The severe depression of the early 1930s (unrelieved here by WPA projects) and the advent of recordings, radio, and sound films took the bulk of their livelihood from so many reputable musicians that the next generation was afraid to enter the profession, and New Zealand's reasonably healthy orchestral life lapsed. The first move to rebuild was made by Mr. Griffiths, then music specialist at the Dunedin Technical High School. Here, in spite of the quick passage of pupils through a school quite without wealth or facilities, he trained and maintained a large orchestra. Teachers came to study under him, and carried his methods vigorously into other schools. In most of these, group teaching is now given for a nominal fee by visiting teachers. The schools often have their own instruments, purchased through money raised by enthusiasts.

Many promising players have been trained in this way. Auckland recently organized the best of its school graduates into a Junior Symphony of over seventy players. They may continue in the orchestra until they are 25. Nearly every musical society in the city helped to raise money for their instruments. At their first concert, given recently, their playing was clean, fresh, and superbly rehearsed, and their choice of music was excellent.

STRING orchestras here and there also play enterprising programs. Some years back a radio group did fine work under the baton of Maurice Clare, now concertmaster of the Boyd Neel Orchestra, in England. Owen Jensen later founded an independent orchestra in Auckland. This group, now under Georg Tintner, seems likely to obtain public financial support. In Wellington, Alex Lindsay's string orchestra already has a municipal grant, and has recently toured successfully. A similar group is being formed in Christchurch. The 1947 visit of the Boyd Neel Orchestra stimulated interest in string orchestras and their music.

In spite of healthy public interest, the quality of instrumental playing is still held down by a lack of first-class teachers and players. The gap will not be filled until the return of the many young players who since the war have gone overseas for further study. A state grant for a full-time string quartet for the Auckland adult education center had to be turned down after three prospective members had looked in vain for a first violinist.

Chamber-music societies flourish in the larger cities. The Wellington Chamber Music Society took the lead after the war—before the NZBS had entered the field—and arranged tours by the Queensland State Quartet and the Musica Viva, the leading ensemble

(Continued on page 25)

Douglas Lilburn consults with Vincent Aspey, National Symphony concertmaster, before conducting one of his own scores





# San Francisco Opera Opens

(Continued from page 3)

functionary and Francesco Valentino convincing. Yvonne Chauveau made a capable Alice; Hubert Norville, one of the best-sounding Normans ever heard here; Mr. Curzi, a handsome Lord Arthur in both voice and looks; and Mr. Ligeti, a sympathetic Raymond. Paul Breisach's conducting was more respectful of Donizetti's music than is usually the case here, and Mr. Agnini's staging was conventional.

The Marriage of Figaro, on Sept. 20, was a triumph for Bidu Sayao, the Susanna, and Florence Quartararo, who took the role of the Countess on three days' notice when it was discovered that Miss Tebaldi, who was listed, was not yet ready to sing the part. Miss Quartararo sang far better than she has here in several years, and her acting was excellent. Herta Glaz, as Cherubino, fared less well, not seeming particularly well suited to the part.

Italo Tajo, while adequate histrionically, on this occasion lacked the vocal facility necessary for Figaro, nor was John Brownlee at his vocal best as the Count. Claramae Turner sounded and acted well as Marcellina. Her vis-à-vis as Dr. Bartolo was Salvatore Baccaloni. Others in the cast were Yvonne Chauveau, Sherrill Layton, Catherine Brubaker, Alessio de Paolis, George Cehanovsky, and Hubert Norville.

Jonel Perlea made his San Francisco debut conducting the Mozart score. He kept the orchestral performance too intimate for the large opera house, a fault that he remedied at the second performance of the work, on Oct. 4. The repetition also had the advantage of Dorothy Warenskold's remarkably fine characterization and singing in the role of Cherubino.

In the performance of Tristan and Isolde on Oct. 3, Mr. Perlea made a much better impression, for his conducting, which stressed the lyric elements of the score, was truly notable.

With this production the opera season took on real grandeur. Kirsten Flagstad, in superb voice, portrayed Isolde's fury and ecstasy with equal conviction. She was paired with one of the finest Tristans ever heard here—Ramon Vinay, who assumed the role for the first time. He brought to it unusual credibility, looking and acting quite human. He sang it exceedingly well, although his German diction—this was his first role in a language he admittedly does not speak—was less than perfect.

Herta Glaz was at her best as Brangäne, and impressive performances were contributed by two newcomers—Dezso Ernster as King Marke, in his San Francisco debut,



Lily Pons and Giuseppe di Stefano in Donizetti's Lucia di Lammermoor

and Sigurd Bjoerling as Kurvenal, in his American debut. Their resonant voices, intelligent musicianship, and fine stage presence were all admirable. James Schwabacher, George Cehanovsky, John Ford, and Hubert Norville completed the exceptional cast. William Wymetal's sensitive staging also helped to make the performance memorable.

Giordano's Andrea Chenier, revived on Oct. 6, provided a second role for Mario del Monaco. Stagewise, he appeared to much better advantage as Chenier than as Radames. His voice again seemed first-rate, but there was little finesse in his handling of it. More vocal nuance and dynamic variation were present in Robert Weede's dramatic and sonorous singing as Gerard. Licia Albanese brought warm sympathy to the role of Madeleine and sang affectingly.

Lesser parts were well characterized by Claramae Turner, the Countess; Alice Ostrowsky, Bersi; Alessio de Paolis, the Spy; and George Cehanovsky, Roucher, and by Donna Walker, Catherine Brubaker, Max Lorenzini, John Ford, Ralph Herbert, Hubert Norville, Désiré Ligeti, and Yi-Kwei Sze.

The opera was impressively staged by Mr. Agnini, who made resourceful use of settings on hand. The costumes were colorful, and the well-trained chorus contributed an immensely effective mob scene. Fausto Cleva conducted.

On Oct. 5, the Opera Guild presented a spectacular Opera Ball and Fol-De-Rol in the Civic Auditorium

Discussing the San Francisco Opera season are Paul Posz and Gaetano Merola, of San Francisco, and Rudolf Bing, general manager of the Metropolitan



to raise money for the sets for the season's production of Parsifal. All the participants in the program, as well as William Gladstone Merchant, architect, who planned the magnificent decorating scheme, donated their services, and many business organizations made financial contributions.

The program, with John Brownlee as master of ceremonies, ran the gamut from the ridiculous to the sublime. The United Nations Sextet from Lucia presented Lily Pons, Yvonne Chauveau, Eugene Conley, Caesar Curzi, George Cehanovsky, and Yi-Kwei Sze dressed in various national costumes and singing in six languages. Doodles and Spider, a night-club team, offered a travesty of Tristan and Isolde, and were joined by Miss Pons in Diamonds Are a Girl's Best Friend. The San Francisco Ballet danced Carmen in the Rough, a burlesque of Bizet's opera, and Salvatore Baccaloni sang Some Unlikely Morning from North Atlantic. Serious musical contributors were Renata Tebaldi, Bidu Sayao, Licia Albanese, Eugene Conley, Robert Weede, and the conductor, Gaetano Merola. Ezio Pinza spoke briefly, and a Viennese ballet concluded the program.

NEW faces and Armando Agnini's refreshing staging added interest to the San Francisco Opera's matinee performance of La Bohème on Oct. 8, when Bidu Sayao, always ideal, as Mimì, had Giuseppe di Stefano as her new Rodolfo. The tenor proved as winning in appearance as in voice, and helped to make this an uncommonly moving performance. Their fellow Bohemians—Enzo Mascherini, George Cehanovsky, and Italo Tajo—contributed their best efforts. Uta Graf was a pretty and good-sounding Musetta, and Salvatore Baccaloni, Caesar Curzi, Colin

Harvey, Max Lorenzini, and Michael Kernar also took part. The chorus, including members of the San Francisco Boys Chorus, made an excellent impression. Karl Kritz conducted.

Otello, on Oct. 10, brought Renata Tebaldi as Desdemona and Ramon Vinay in the title role. The great expectations that had been raised in advance may have weakened the impression, for while the performance was impressive to the eye it fell somewhat below expectations musically.

Miss Tebaldi was not a very delicate figure as Desdemona, but she was always pretty and graceful. She did full justice to the Verdi score, and sang the Ave Maria, in particular, with rare beauty. Her pianissimos were exquisite, and her singing was magnificently controlled. Mr. Vinay was handsome and magnificently costumed, but he overacted, his diction was poor, and only in the final act was his singing beautiful in tone as well as strong and virile. He received an ovation. Giuseppe Valdengo sang better than he acted as Iago; Alice Ostrowsky was a charming Emelia; and Alessio de Paolis, James Schwabacher, Mr. Cehanovsky, Désiré Ligeti, and Robin Nelson completed the cast. Fausto Cleva conducted, and Mr. Agnini staged the production in really magnificent fashion.

In The Magic Flute, John Brownlee stole the show. It was first given on Oct. 11, for the California Masonic Centennial Convention, and was repeated for the opera subscribers on Oct. 13. It was sung in the English version by Ruth and Thomas Martin.

While the company was capable of making the text understandable, it did not lend much vocal glamor to Mozart's score. Much of the acting was inadequate, and Mr. Brownlee's professional elan as Papageno was the principal bright spot in the performance. Charles Kullman was a handsome Tamino, but was in poor voice. Dezso Ernster was an impressive Sarastro, but did not project his lowest tones very sonorously. Sari Barabas, making her debut as the Queen of the Night, showed remarkable coloratura facility and volume, but was unimpressive in lyric passages. Uta Graf was Pamina, and Hubert Norville was Monostatos. Geraldine Williams made a successful debut as Papagena.

William Wymetal's staging provided some beautiful pageantry in the ensemble scenes. The sets, created by Mr. Agnini and Eugene Dunkel, were variable in quality. Paul Breisach conducted well.

Prior to the opera season the Marines Memorial Theatre was the scene of programs by Devi Dja and her Indonesian musicians and dancers; Ruth Finley Person, pianist; Nancy Corwin and Claudine Allen, sopranos, who sang both solos and duets; and Leonardo Carlo, tenor, with his pupil Howard Solve, bass.

—MARJORY M. FISHER



Elena Nikolaidi as Amneris



Mario del Monaco as Radames  
PRINCIPALS IN AIDA



Renata Tebaldi as Aida

# British Orchestras And Government Aid

By ARTHUR JACOBS

THERE are ten major symphony orchestras in Great Britain, excluding the staff orchestras of the British Broadcasting Corporation. Eight of these receive financial assistance from the national government. The other two are municipal orchestras, also dependent on public funds. By what means, and with what success, is the government discharging the heavy responsibility it has thus assumed?

The Arts Council of Great Britain, through which aid is disbursed, is not a government department. Its members are not permanent government officials, but are engaged on contract for not longer than five years. The Arts Council was incorporated by royal charter, in August, 1946, with the object of "developing a greater knowledge, understanding, and practice of the fine arts exclusively, and in particular to increase the accessibility of the fine arts to the public throughout Our Realm, to improve the standard of execution of the fine arts, and to advise and co-operate with Our Government Departments, local authorities, and other bodies; and with a view to facilitating the holding of and dealing with any money provided by Parliament and any other property, real or personal, available for those objects."

Financial aid is thus only a part of the Arts Council's task. The council's activities do not cover Northern Ireland, which has its own equivalent body. It is entirely confined to the United Kingdom, and has no connection with the British Council, which acts as a kind of overseas-relations department for British cultural activities. The permitted scope of the Arts Council extends to all the fine arts, but its practice has been to ignore radio (already under the state-sponsored, non-commercial, monopolistic BBC) and films.

In 1948-49, the last financial year for which figures are available at the time of writing, the government granted the Arts Council the sum of £575,000. Occasional profits from the council's activities (admissions to art exhibitions, for instance) raised the figure to a little over £591,000. This amount had to cover assistance to music, drama, opera, ballet, visual arts, and to such special enterprises as the Edinburgh Festival, as well as the council's administrative expenses in London and regional centers.

**S**YMPHONY orchestras are supported by the council in two ways—directly, by a grant to the orchestra itself; and indirectly, by grants to concert societies, festivals, and similar enterprises that engage orchestras. Only non-profit organizations can be granted Arts Council help.

The London Philharmonic, Liverpool Philharmonic, Hallé Orchestra (of Manchester), and City of Birmingham Symphony each receives a direct annual grant of about £10,000. All these orchestras are also supported by local governments. The Hallé Orchestra, in 1948-49, for instance, received £9,433 from the Arts Council, £9,000 from the Manchester city council, and £630 from other municipalities occasionally served by the orchestra—a total of £19,063. Private donors augmented this sum by £20,056. Public funds, therefore, accounted for more than a quarter of the orchestra's budget of £75,610; the state grant alone represented nearly an eighth. To these orchestras the Scottish National Orchestra will shortly have to be added. Hitherto, under the name of the Scottish Orchestra, it has given concerts during only five months a year, and has received a proportionately smaller grant. Now it is to become, like the others, a permanent organization, and

will qualify for the same rate of subsidy. For five of Britain's ten orchestras, therefore, Arts Council aid must be reckoned a substantial factor, even a determining one.

In a different relationship to the Arts Council, and thus to state aid, stands the London Symphony. Most of its performances are given under the auspices of commercial promoters. But the orchestra also promotes, on its own account, an annual series of concerts; and in order to receive for this series a small annual Arts Council grant, currently £2,000, it altered its constitution so that it is now legally a non-profit institution.

The London Philharmonic and the Royal Philharmonic, both in London, receive no direct grants. But the London Philharmonic plays for the New Era Concert Society, which used the orchestra for five of its six concerts in 1948-49. This society receives an annual Arts Council grant, currently £1,000. The Royal Philharmonic plays for the Royal Philharmonic Society, which the Arts Council has supported for the last three years, most recently with £1,000; it also performs at the Edinburgh Festival. To the Edinburgh Festival the Arts Council grants £10,000. Most of the festival entertainments pay their way, but the opera—which has the Royal Philharmonic in the orchestra pit—does not.

**N**EITHER direct nor indirect state aid, however, goes to the Bournemouth Municipal Orchestra or the Yorkshire Symphony. The former is owned and generously subsidized by the city of Bournemouth; this year-round seaside resort numbers the orchestra among its principal tourist assets. Leeds and eight other Yorkshire cities combine to finance the Yorkshire Symphony, which made its debut in 1947 and gave its first London concert last year.

Thus no major British orchestra pays its own way simply through revenue from its concerts. Even before the war concerts of a high artistic standard were not profitable, and wealthy individual patrons and numerous small donors were called on to support orchestras. Today costs have increased considerably—not only players' wages (which even now are not unreasonably high), but all the incidentals, down to the printing of programs. There has been no corresponding increase in the capacity of the audience to pay. Could private patronage still help on a substantial scale? One such patron still does—

the Maharaja of Mysore, whose Philharmonia Concert Society annually engages the Philharmonia Orchestra for a series of programs of great artistic interest. But in a high-taxation economy he must surely remain a unique figure.

The problem of maintaining a symphony orchestra in London is not the same problem as in the provinces. (Scotsmen will please forgive the temporary inclusion of their country within the latter term.) London is perhaps even more of an artistic magnet than New York. The British film studios, which are within an hour or two of London, do not maintain resident symphony orchestras, but they provide lucrative occasional employment for orchestral players living in London. These players are also called on to form temporary orchestras or chamber-music groups for various organizations, and to take part in many broadcasts for which BBC staff musicians are not available.

In London, accordingly, a good orchestral musician can make a comfortable living as a free-lance player. But in the provinces such free-lance opportunities do not exist, and only a full-time, year-round job can satisfy a good player and prevent him from gravitating to London. Hence Britain's important provincial orchestras have become, in the current British terminology, permanent orchestras. Instead of paying each player a fee for each engagement he accepts, they hire most of their players on annual contracts, and pay weekly wages at rates agreed on by the Musicians' Union. Permanent orchestras commit themselves to provide their players with full employment, and therefore promote most of their concerts themselves. The Hallé Orchestra, Liverpool Philharmonic, City of Birmingham Orchestra, Yorkshire Symphony, and Bournemouth Municipal Orchestra are already permanent orchestras, and the Scottish National Orchestra is in the process of becoming one.

**S**UCH conversion might be thought to add to an orchestra's expenditure. This, indeed, is the judgment expressed in a useful survey of musical activity in Britain. (See *The Arts Enquiry*: "Music: a report on musical life in England"; published in 1949 by Political and Economic Planning, London.) The book draws its conclusion from the experience of the Hallé Orchestra. In 1943-44 the expenditure of this orchestra was £52,000. It then converted from a

fee-paying to a permanent orchestra, and in the following season spent £72,000. But this is insufficient evidence. The number of concerts per season went up also, from 194 to 258; the average expenditure per concert increased only from £268 to £283, an increase that might well be caused simply by rising general costs.

The Hallé Orchestra figures do not seem to prove that a permanent orchestra costs more to run. Thomas Russell, manager of the London Philharmonic, has pointed out to me, however, that permanent orchestras generally feel obliged to have a pension fund, health insurance, and similar benefits. These are not necessary to fee-paying orchestras, by which a player who is not available can be ignored.

In London, an orchestra need not be permanent in order to retain good players. The London Symphony, the Royal Philharmonic, and the Philharmonia Orchestra engage their players by fee. Each has its core of regular players, but the seasoned concert-goer can often spot the same faces in more than one of the three. None of them provides full-time employment for its players, who are recruited from those who like to devote part of their time to free-lance work. Many of London's best-known soloists play in these orchestras—Dennis Brain, horn player, in the Philharmonia Orchestra, for instance; and George Eskdale, trumpeter, in the London Symphony.

These orchestras, as we have seen, receive small Arts Council grants, either directly or indirectly. The London Philharmonic, on the other hand, receives a large, direct grant of about £10,000 a year. Alone among the London orchestras it is permanent, not fee-paying. It gives more concerts than the others, and promotes nearly all of them itself. It is the only London orchestra to make regular and extensive tours of the London suburbs and the provinces. The London county council hires it to give children's concerts, and also provides a more generous subsidy than the Arts Council's. The London Philharmonic has deliberately chosen a community-service role, and so receives this special aid. The Arts Council, it will be recalled, is commanded by its charter to increase the accessibility of the arts as well as to improve the standard of their execution.

**T**HE Arts Council has in fact been criticized for doing too little to increase accessibility, and for concentrating too exclusively on the improvement of standards. This objection came from the Parliamentary committee that recently investigated the Arts Council, chiefly in regard to its finances. But the committee, and the witnesses who came before it, offered little criticism of the Arts Council's relationships with symphony orchestras. The Musicians' Union (representing orchestral players), the Composers' Guild, and the Incorporated Society of Musicians (non-orchestral) approved of the Arts Council and, in general, of its administration. Complaints were made chiefly against its opera policy and its lack of contact with unions and other representative bodies.

Individual critics of the Arts Council, the most prominent of whom is Sir Thomas Beecham, were not summoned to testify before the Parliamentary committee. Sir Thomas said, at an Edinburgh Festival press conference last year, that it is immoral for British government funds to be spent on music when the country is "living on American charity." The implication that the money of American taxpayers is being spent on playing Schönberg in Sheffield is absurd.

(Continued on page 27)





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# Brazilian City Experiences Growth Of Musical Interest

By JOSE DA VEIGA OLIVEIRA

São Paulo, Brazil

**A**N ever-growing interest in music is evident in São Paulo. Many international artists now visit the Brazilian city, attracting large audiences to the concert halls. The annual operatic season in the Municipal Theatre is equally well attended. The legitimate theatre and the other fine arts are also flourishing.

The Municipal Culture Department holds the most important place among São Paulo musical institutions. Founded in 1936, the department had as its first director the late Mario de Andrade, musicologist, teacher, and author. The department promotes choral, orchestral, and chamber-music concerts at the Municipal Theatre and in suburban theatres and motion-picture houses, with the aim of awakening an interest in music in all social classes. The Symphonic Orchestra of the Municipal Theatre, under the direction of the department, consists of 99 players. The official conductors are Camargo Guarnieri, Edoardo de Guarnieri, Souza Lima, Armando Belardi, and Zacharias Autuori. Other groups maintained by the Municipal Culture Department are the Lyric Chorus, of 77 mixed voices, conducted by Sixto Mecchetti; the Choral Paulistano, of thirty mixed voices, which specializes in hymns and folk songs, under the direction of M. Arquerons; the Haydn Quartet (Gino Alfonsi and Alexandre Schaffmann, violins; Johannes Oelsner, viola; Calixto Corazzo, cello); and the São Paulo Trio (Fritz Jank, piano; Clement Capella, violin; Georges Békefi cello).

Through the rectory of the University of São Paulo the state maintains a university orchestra and a university chorus, with a membership of students, faculty members, and university graduates, under the direction of Leon Kaniefsky.

The Trio Bandeirante (Iracema Barbosa, piano; Hertha Kahn, violin; Cecilia Zwarg, cello), a chamber-music group of rare musical sensibility, gives frequent concerts under the sponsorship of the Municipal Culture Department.

**O**F the private musical organizations in São Paulo, the Sociedade de Cultura Artística, founded in 1912, stands at the head of the list. For 38 years the society has presented concerts and lectures by the foremost Brazilian and foreign musicians. The society owns its own theatre, which was opened on March 8, 1950. Designed by the architect Rino Levi and decorated by the painter Di Cavalcanti, it is modern in style. A structure that is unique in South America, the theatre contains two concert halls, one with 1,600 seats and the other with 450. The smaller hall, designed primarily for chamber music, also provides a gallery for exhibitions of painting and sculpture. The new theatre fills the need for concert halls with good acoustics and sight-lines.

The Pro Arte Society, founded in 1930, was forced to suspend its activities during the war. In 1949 it resumed its course, presenting concerts by artists of international reputation. To celebrate its twentieth anniversary, the Pro Arte Society organized the first International Holiday Concert in the picturesque town of Terezopolis, in the State of Rio de Janeiro. A summer school of this sort constituted a new departure in Brazil. Students from all parts of Brazil investigated the aesthetic problems of music, and became acquainted with works seldom or never performed in this country. The faculty included Hans Joachim Koellreutter, Hilde Sinneck, Pedro

Sinzig, A. Zlatopolsky, G. Békefi, M. A. Rezende Martins, and Thomás Terán.

The Bach Society, devoted to the presentation of works by Bach and his contemporaries, offers monthly concerts in São Paulo. For economic reasons, most of its performances have not attained a satisfactory artistic standard.

**T**HE Grupo Música Viva, under the guidance of Mr. Krollreutter, a pedagogue and composer devoted to the twelve-tone system of Arnold Schönberg, devotes itself to the performance of twentieth-century music, especially that by young Brazilian composers. Up to now, the general public has experienced difficulty in understanding the new harmonic language.

In 1949, the Municipal Culture Department sponsored a cycle of the piano works of Beethoven, played by Mr. Jank, who undertook the gigantic task of preparing thirteen concerts, beginning on Feb. 6 and ending on Aug. 7. In May, 1950, a cycle of Beethoven symphonies and piano concertos was begun, with Mr. De Guarnieri as conductor and Mr. Jank as pianist. The performances were satisfactory for the most part, although neither the Ninth Symphony nor the Choral Fantasia was wholly successful.

Another important event of 1949 was a performance, under Mr. Belardi, of Verdi's *Manzoni Requiem*. The choral parts were sung by the Lyric, Paulistano, and Popular choruses, and the soloists were Mary Gazi, soprano; Iracema Bastos Ribeiro, mezzo-soprano; Assis Pacheco, tenor; and Americo Basso, bass. During the same year, Ernest Mehlich conducted the first São Paulo performance of Mahler's Fourth Symphony, with Nancy Lousan Miranda as soprano soloist; and Mr. Guarnieri conducted Brahms' *Alto Rhapsody*, with Marcela Ascarelli as soloist. A Mozart festival, conducted by Mr. De Guarnieri, presented Alferio Mignone as soloist in the D major Flute Concerto and Estelinha Epstein as soloist in the A major Piano Concerto, K. 488.

Contemporary Brazilian music was brought to the fore on July 15, 1949, when Francisco Mignone conducted a concert of his own works, among which were the ballet suite *Quadros Amazônicos* and the oratorio *Alegrias de Nossa Senhora* (1948), to a text by the Brazilian poet Manuel Bandeira. Though Mignone is in the forefront of Brazilian composition and has accomplished a voluminous output in a variety of styles, his oratorio manifested less ease and facility than his orchestral works.

Heitor Villa-Lobos conducted several concerts, presenting his Second Symphony, subtitled *Ascensão* (1917); *Bachianas Brasileiras* No. 5, for soprano and orchestra of cellos, with Cristina Maristany as soloist; *Papa-gaio do Moleque* (The Urchin's Kite), and the first *Descobrimento do Brasil* Suite.

**M**USIC by Guarnieri and Villa-Lobos constituted the program at the opening of the Cultura Artística Theatre early this year. Conducting the Municipal Symphonic Orchestra, Mr. Guarnieri presented his Symphony No. 2 (1945); *Saudade Indefinida* (1949); *A Serra da Rola Moça* (1941), based on lyrics by Mario de Andrade; and *Antianti é Tapejara*, for soprano and orchestra, with Madalena Léis as soloist. The composer combines thorough technical knowledge with a discreet use of Brazilian thematic materials, never falling into folkloristic banalities. He is a cre-



The new Teatro Cultura Artística in São Paulo

Leon Liberman

ator of pure music after the Bartók manner. He is devoid of purely pragmatic considerations in his endeavor to break through the rigid boundaries of conventional form. The part of the concert devoted to Villa-Lobos' music consisted of *Bachianas Brasileiras* No. 8 (1944) and *Choros* No. 6 (1926).

The interests of contemporary music were also furthered by two concerts given by Music Viva under the auspices of the Museum of Modern Art, in the hall of Caetano de Campos Institute. A program of works for chamber orchestra, conducted by Mr. Koellreutter, offered Anton von Webern's Symphony, Op. 21; Luigi Dallapiccola's *Five Fragments* from Sappho, with Madalena Nicol as contralto soloist; Guerra Peixe's *Noneto* (1945); and Benjamin Britten's *Sinfonietta*. A concert requiring somewhat smaller resources included Hans Hahn's *Sonata for Piano and Viola*; E. Olivetti's song *Angústia*; N. Gregori's *Four Songs*, and *Suite for Flute, Violin, and Viola*; Roberto Schnorrenberg's *Chamber Music* Nos. 1 and 2, for flute, clarinet, violin, and cello; and Eunice Vatunda's cantata, *O Negrinho do Pastoreio* (The Little Black Shepherd), for three women's voices, flute, guitar, and percussion. The performers were Guisela Blank, contralto; Eunice Catunda, piano; J. Kiszely, violin; Johannes Oelsner and J. Sitzer, violas; A. Pistoresi, cello; Hans Hahn, clarinet; and a choral ensemble and percussion group. The works by these young Brazilian and foreign composers revealed genuine seriousness of conception, despite the readily discernible influence of Hindemith, Stravinsky, Bartók, and Schönberg.

**T**HE Chopin centennial was recognized by the Sociedad de Cultura Artística, which presented Mieczyslaw Horszowski in an all-Chopin program. Other prominent foreign artists to visit São Paulo, under various auspices, were the German pianist Wilhelm Kempff, who played four recitals with an extreme subjectivity that at times made his interpretations unacceptable; Szymon Goldberg, violinist, with John Newmark as assisting pianist; Edmund Kurtz, cellist, with Leo

Nadelmann as assisting pianist; Walter Gieseking, who played two programs ranging from Bach to Ravel; Adrian Aeschbacher, Swiss pianist; Janine Andrade, French violinist, accompanied by Nicolas Artrinidis; the wonderfully homogeneous Hungarian String Quartet; Daniel Ericourt, pianist, who had previously visited São Paulo in 1943; Friedrich Gulda, pianist, whose recitals in both 1949 and 1950 were triumphantly successful, and who played the Beethoven G major Concerto and the Schumann Concerto with Mr. Guarnieri conducting the Municipal Symphonic Orchestra; Pierre Fournier, cellist, whose recital in the auditorium of the Faculdade de Filosofia Sedes Sapientiae was marked by unusual sonority, flexibility, and elegance, despite the inferior collaboration of his pianist, A. Rossi-Vezzani; and Nora Boulanger, a young and artistically unconvincing pianist, who played modern works by Kabalevsky, Belyi, Guarnieri, Copland, and herself.

Brazilian artists are also constantly active. Among those appearing in 1949 and 1950 were Maria de Lourdes Cruz Lopes, dramatic soprano; Madalena Nicol, contralto; Altea Alimonda, violinist, with Mr. Jank at the piano; Heitor Alimonda, pianist; Vanda Oitica, soprano; and Dulce Sales Cunha, contralto. Romeu Fracalanza played an organ recital—a rarity in São Paulo—at Saint Efigenia Church. The Choral Paulistano contributed works by Bach, Handel, Franck, Fauré, and Ferrer to the program.

On June 12, 1950, the Haydn Quartet presented the first performance in Brazil of Heitor Villa-Lobos' Quartet No. 10. This work marks a step forward in Brazilian chamber music. Its materials and craft are reminiscent of Bartók, although Villa-Lobos' style is quite his own.

In observance of the Bach bicentennial, the Sociedade de Cultura Artística sponsored two concerts. The first consisted of *The Art of Fugue*, in the transcription for two pianos made by Bruno G. Seidlhofer. Mr. Gulda and Mr. Jank played the music with intimate and clear collaboration. Less impressive was a performance of

(Continued on page 21)

# Die Meistersinger And Faust Newly Staged At City Center

By CECIL SMITH

ONE new production—Wagner's *Die Meistersinger*—and restagings of two standard operas absent from the repertoire for a season or more—*Faust* and *Aida*—were the distinguishing items in the eight-week fall season of the New York City Opera Company in the City Center. No side-excursions from the well-beaten path were risked by Laszlo Halasz, director of the company, in planning the special features of the season—though such relatively uncommon works as Puccini's *Turandot* and Prokofiev's *The Love for Three Oranges* were retained from last spring's repertoire. The *Meistersinger* and *Faust* productions, however, were tokens of the company's unflinching energy in seeking to improve its standards. An account of *Aida*, which came along too late for review in this issue, must wait until Nov. 15.

Many of the company's best friends felt that Laszlo Halasz was inviting disaster in endeavoring to give *Die Meistersinger* on the small stage of the City Center, and with the limited personnel and budget available. The prophets of gloom had not reckoned, however, with the brilliant capabilities of Otto Erhardt, who was borrowed from the Teatro Colón in Buenos Aires to stage the production, or upon the skill of H. A. Condell in designing settings whose illusion was not impaired by the small dimensions of the stage. Nor had they fully recognized the extent to which unlimited enthusiasm, tireless work in rehearsals, and malleability under competent coaching can replace experience and routine for young artists of the caliber of those at the City Center.

THE initial performance of *Die Meistersinger*, on Nov. 13 was, in short, a confounding success. All the ingredients of failure were present: Not a single member of the cast had ever sung his role before; the orchestra was smaller than tradition requires, and its members, collectively, at least, had had no experience in playing Wagner's music, unless a few were already on hand five years ago when the company staged its only previous Wagner production, *Der Fliegende Holländer*. At the climax of the second act and in the final scene of the opera the stage was so full of people that a few miscalculations of space by the chorus could have ruined the appearance of things. Most of the voices were less ample in volume than those usually associated with Wagner's music, and only one member of the cast spoke German as his native tongue.



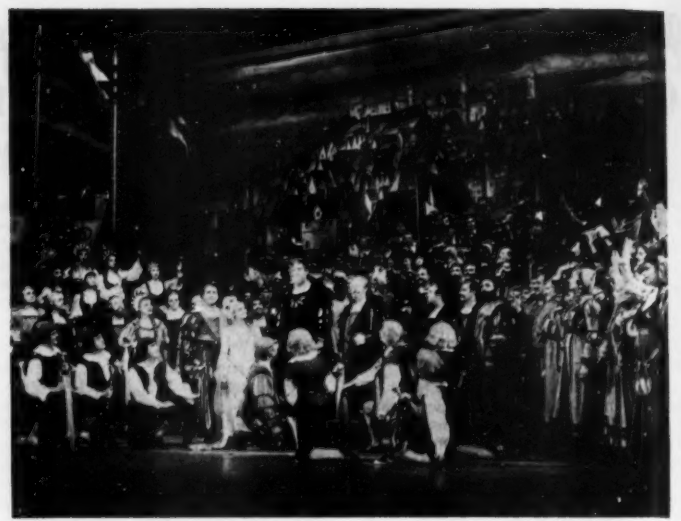
Drawn by B. F. Dolbin

Friedrich Schorr, great Hans Sachs of another day, coached the singers at the City Center for *Die Meistersinger*

But with Mr. Erhardt to stage the opera, Joseph Rosenstock to conduct it, and the great Wagnerian veteran Friedrich Schorr to coach the singers in the preparatory phases, the performance overrode all hazards and emerged as one of the most satisfying and convincing artistic achievements in the entire history of the City Center. No attempt was made to give an experimental or modernistic twist to the mounting. The settings were traditional, although realized with beautiful lines and a felicitous adjustment to the scale of the little stage. Mr. Erhardt's handling of action and ensembles differed in no significant regard from his treatment of the memorable production he staged for the Chicago Civic Opera Company in 1931; and, making due allowance for the greater magnificence of the mass effects on the Chicago stage, it was no less persuasive in almost every detail. The movement and behavior of the principals was natural and credible—except for a few unhappy exaggerations in the second- and third-act Beckmesser incidents—and the deploying of the crowds was a miracle of neatness and sightliness. In his first assignment in New York, Mr. Erhardt left no doubt in anyone's mind that he is one of the most capable and effective regisseurs in the entire operatic world. And he probably never faced a severer test, for the audience at the City Center is so close to the stage that no gaffes could escape detection, as they often do in larger houses.

THE traditional character of Mr. Condell's excellent settings was presumably dictated not only by Mr. Halasz's desire to give an entirely straightforward presentation of the opera in the terms in which it has always been best understood, but also by the company's stroke of luck in obtaining the rich and handsome Chicago Civic Opera costumes. The loan of these costumes, used exactly five times in Chicago and left hanging in the warehouse for the past twelve years, was an indication, like last year's loan of costumes for *The Love for Three Oranges*, that the company's extension of its operations to Chicago will provide mutual benefits. The production also owed a further debt to the Middle West, for all the constructed scenery was built and painted by Dramaturgy, Inc., of Cleveland. The four backdrops, including the handsome panorama of Nuremberg that led the eye away from the platforms filling the whole stage in the finale, were provided by Dunkel Studios.

Mr. Rosenstock's conducting of the score gave evidence of his long acquaintance with and thorough schooling in the requisites of the opera. He was not at his best when he was left with purely orchestral passages, and his performance of the Prelude was hasty and devoid of dignity and breadth (although the third-act Prelude went more expressively). But his handling of the flowing lines and instrumental-vocal textures was generally skillful throughout the evening, and he was ready to allow the singers ample latitude for tonal inflection and coloration without letting the music be pulled out of shape. If at times he seemed eager to pick up a little time in passages where vocal delivery was not a paramount issue, he can hardly be blamed; orchestral overtime begins at 11:30, and although the performance began at 7:30, he had to keep things moving along if he hoped to avoid extra costs. At the opening he was not successful, despite the headlong moments. Apparently the task of hanging the unfamiliar sets added about twenty min-



Mancuso—Como-Silva

The final tableau in Otto Erhardt's staging of Wagner's *Die Meistersinger* for the New York City Opera Company. Hans Beirer (Walther), Frances Yeend (Eva), James Pease (Sachs), and Oscar Natzka (Pogner) are center stage

utes to the anticipated duration of the intermissions.

A YOUNG German tenor, Hans Beirer, who managed to reach the United States just before the Federal Internal Security Act began to show its effects, made his debut as Walther. Although he has sung in German and Austrian opera houses, he had never before appeared in *Die Meistersinger*. Personable though not slender, Mr. Beirer acted his part with exceptional animation and intelligence, remaining in character at all times and revealing a real gift for both individual characterization and ensemble playing. Arduous rehearsals in the week since his arrival had left his voice a trifle tired and hoarse, but at its best his tones had a very fine ring, especially in the freely produced top register. His varying methods of vocalizing vowel sounds and of treating the high and medium ranges led to inequalities of volume and resonance, but his singing was soundly musical, and he had always arrived at personal and sound convictions about phrasing and style. By far the most interesting foreign addition to Mr. Halasz's roster this fall, Mr. Beirer was able to meet all the conditions of first-class operatic success except those involving a uniform vocal production.

In tackling the role of Hans Sachs, James Pease faced the severest challenge of his operatic career, and in the main he met the challenge well. Although the audience was not aware of it, a cold threatened to take his voice away before the end of the evening. By singing rather lightly much of the time he averted that disaster—at the expense, however, of the impact of some of the more imposing measures. The value of Mr. Schorr's coaching was perhaps most clearly apparent in Mr. Pease's performance, since Hans Sachs was one of the great baritone's most celebrated impersonations. Mr. Pease sang throughout with both taste and understanding, and the improvement of his German diction over the American-Austrian of his Baron Ochs in *Der Rosenkavalier* was phenomenal. He wore Mr. Schorr's costumes, and looked incurably young in them, although he maintained a satisfactory air of dignity. Better makeup and some firm bodily training in the difference between the movement of a young man and that of an older one would add to the credibility of his appearance.

AS Beckmesser, Emile Renan was successful in maintaining a consistent character, although a tendency, which increased in the last two acts, to oversell his comedy gave his performance a somewhat provincial air. This defect I felt to be basically Mr.

Erhardt's fault rather than Mr. Renan's, however, for the stage director should have instructed his Beckmesser not to play for bellylaughs. David Lloyd, making his debut with the company as David, was tired, and did not sing well; and he wore a fantastically unbecoming straight blond wig, which surely need not have been the only possible coiffure for the part. His characterization, however, was worked out with the care and penetration that characterizes all this young American tenor's work, and after he has rested his voice (he was also rehearsing for his first appearance as the Prince in *The Love for Three Oranges* throughout the preparation of *Die Meistersinger*) he will no doubt make a more distinguished impression.

Frances Yeend's Eva was not her best achievement at the City Center. A lovely voice is not enough for the part; and anyway she tended to push her tones into an unwonted edginess. She had not mastered the art of delivering the dialogue when it was not couched in the sort of sustained lyric line she understands, so that she vacillated between a flat-sounding half-speech and an attempt to vocalize the music in Italianate fashion. Furthermore, her German was somewhat less than acceptable. Her natural blondness suited her to the role visually, but it was not possible to discern many evidences that she had gotten far into the character. Margery Mayer, as Magdalena, commanded the musical style better, and was believable in demeanor. As the Night Watchman, Lawrence Winters seemed to have been slighted in the coaching, for he was uncertain as to how to use his beautiful voice in his little song, and he seemed not to have decided whether or not the character was a comic one.

Oscar Natzka brought the advantages of a sonorous voice, an innate adjustment to the mode of Wagnerian delivery, and his own real beard to the role of Pogner. Richard Wentworth's Kothner was effectively conceived and well delivered, when he did not permit himself to indulge in his habitual practice of beating time with his arms and body. In the smaller parts, all of which fitted well into the picture, were Nino Luciano, as Vogelgesang; Arthur Newman, as Nachtigall; Sumner Alan Crockett, as Zorn; Luigi Vellucci, as Eisslinger; Nathaniel Sprinzena, as Moser; Thomas Powell, as Ortel; Luis Pichardo, as Schwartz; and George Jongevans, as Foltz. The chorus, admirably trained in both movement and action, was at the top of its excellent form. Charles Weidman's choreog-

(Continued on page 13)



# MEPHISTO'S MUSINGS

## Diastrophism

Down at the Metropolitan Opera House not long ago I bumped into Rudolf Bing, when we chose the same moment to sit on the sidelines at one of Herbert Graf's classes for the young members of the company. I thought he looked ten pounds thinner (I always think he looks ten pounds thinner these days), so I remarked that the new Internal Security Act, with its perpetual threat to exclude foreign-born artists from the country, must be keeping him awake nights. Only a week earlier the bass Boris Christoff, scheduled to make his debut in the opening-night production of Verdi's *Don Carlo*, had been denied a visa. Every arriving German and Italian national on the roster had been detained at Ellis Island and subjected to frightening questioning. What might happen to those who had not reached the United States yet was anybody's guess, for the State Department had not begun to apply the mystical Proviso IX, by means of which it will be able in the future to tell an alien whether or not he will be admitted before he leaves Europe, instead of waiting to inform him at Ellis Island.

With the bland smile that is his most effective defense against an inquisitive press, Mr. Bing replied: "Oh, no, I'm not worrying at all. It's an earthquake. What good does it do a man to imagine he can control an earthquake?" And off he went to his office, perhaps to decide which bass in the company should be entrusted with the great role of Philip II on the opening night, with only a few weeks' advance notice. Possibly his cheerfulness resulted from his discovery that very morning that even an earthquake has limits to its destructiveness, for he had just learned that Delia Rigal, the Elisabetta in *Don Carlo*, and Fedora Barbieri, the Eboli, had received official clearance.

## Musical Warmongers

The National Symphony, in Washington, D. C., is a band of "warmongers and musical idiots," according to the Hungarian Communist Newspaper *Budapest Nepszava*. This judgment is based on the fact that cannon were fired in the climactic passage of Tchaikovsky's 1812 Overture when the or-

chestra played it in a Watergate concert on July 6. "American bourgeois art is drowning in a wave of idiocy," the newspaper concludes. "One American pianist played the piano hanging from the ceiling, head downward," it continues. "Of course, the piano also was upside down."

The Communist claim that former Secretary of Defense Louis Johnson ordered the firing of the cannon fails to take into consideration a piece of information known to everyone except *Budapest Nepszava*: Tchaikovsky himself called for the cannon in the 1812 Overture, as anyone can discover by looking at the score.

## Electra with Whistle

On his way from Paris to Mills College in California, Darius Milhaud stopped off at the New York Philharmonic-Symphony office and put in a request for an audition of whistles. He needed a couple, he said, for the American premiere of Les Choéphores, which Dimitri Mitropoulos will conduct in November. In response to a telephone call, the Carroll Drum Service, which stands ready to provide any kind of noisemaker on a moment's notice, sent a selection of train and tugboat whistles, devices for imitating a goose, a crow, a canary, and a bob-white, and kindred noisemakers. Mr. Milhaud chose a piercing siren and a police whistle made in England—a smaller version of the kind marked "supplied to Scotland Yard."

Les Choéphores will be the second work dealing with *Electra* to be presented in Carnegie Hall by Mr. Mitropoulos. Last year he conducted a concert version of Strauss's opera. "It's in my blood," he says of the Greek tragedy in which *Electra* figures. "I know her story as intimately as Americans know that of Huckleberry Finn."

## Colon Regisseur

"The young singers at the City Center are wonderful to work with," said Otto Erhardt, who obtained a month's leave of absence

from his position as regisseur of the Teatro Colón in Buenos Aires in order to stage the New York City Opera Company's first performance of Wagner's *Die Meistersinger*. "Nobody in the cast has even sung in *Die Meistersinger* before. Of course, there are certain obvious advantages in working with experienced singers. But they are likely to become set in their ways, and sometimes it is impossible to make them fit into a new production. The artists at the City Center are flexible and co-operative, because they have no preconceived ideas."

Although he has never staged an opera in New York before, Mr. Erhardt is not a newcomer to the United States. In the last two years of the Chicago Civic Opera Company, from 1930 to 1932, when that company was at the peak of its artistic excellence, he was its principal stage director. In 1931, he directed what he still considers the best production of *Die Meistersinger* he has ever seen or heard. "The settings were glorious," he recalls (the Metropolitan has since borrowed the second-act night scene); "and what a cast! Lotte Lehmann, Maria Olszewska, Hans Hermann Nissen, Alexander Kipnis. But"—hastily coming back to 1950—"we have a fine cast at the City Center, too."

In earlier days Mr. Erhardt often collaborated with Richard Strauss in productions of the composer's most important works. Last year he staged *Die Frau ohne Schatten* in Buenos Aires, for the first time in the Western Hemisphere. In his spare hours, over the past few years, he has written a book, *Richard Strauss, Su Vida y Su Obra*, which has just been published in Spanish by the Argentine firm Ricordi Americana. Ljuba Welitch may be interested in a letter from the composer telling how he thought the Dance of the Seven Veils should be danced—quietly, sexlessly, almost never moving from one spot, and establishing no sense whatever of physical or emotional contact with Herod. Of the

Strauss operas still unfamiliar to the American public, Mr. Erhardt believes that the last one, *Capriccio*, might be the most successful, though its text, dealing with the aesthetic problem of the relative values of words and music, would have to be translated into English.

The day after the first *Die Meistersinger* performance at the City Center, Mr. Erhardt flew back to Buenos Aires to prepare Stravinsky's *Le Rossignol*, which Artur Rodzinski is to conduct. It is now spring in South America, and the opera season ends a month or so hence. But Mr. Erhardt will not see any summer this year, for he goes to Milan for the Italian winter, to produce several works at La Scala. When spring comes to Italy, he will stage Wagner's *Parsifal*. The title role will be sung by the City Center's Walther, Hans Beirer, whom Mr. Erhardt met here for the first time. In April, if things work out, he would like to return to the City Center, though the matter is not settled. "But not for a Wagner opera," he said feelingly.

## Multiple Casting

At the City Center, Gounod's *Faust* has been given this season both with two Fausts and one Mephistopheles and with two Mephistopheles and one Faust. The first arrangement was intentional: Vladimir Rosing revived the conceit he had employed with the American Opera Company in 1928, of representing the young Faust and the old Faust by different tenors. The second resulted from an epidemic of autumn colds: Rudolf Petrak, who was to have sung the young Faust on Oct. 8, was knocked out of the running, and Giulio Gari appeared throughout the opera, in traditional fashion. Raffaele Arie, the scheduled Mephistopheles, was also under the weather. In an unpremeditated debut, the Belgian baritone Edvard de Decker—who was to have made his bow in *Die Meistersinger* some days later—struggled bravely for two acts against a cold almost as bad as Mr. Arie's, and relinquished the rest of his role to Norman Scott, who had been asked to be on hand as a possible pinch-hitter. In future performances perhaps we may hope to hear different sopranos as the innocent and the guilty Marguerite, or different baritones as the pre-war and the post-war Valentin. But not two Siebels; nothing that happens in the plot has the power to change the aspect of that girlish swain.

Multiple casting is no novelty in the Wagner operas, of course. It takes two operas to accomplish it, but Siegfried has been known to start his honeymoon the size and shape of Set Svanholm and end it the size and shape of Lauritz Melchior.

## Gem of Wisdom

From a visit with Jan Sibelius at Jarvenpää, Alexander Borovsky brings back a sage comment from the Finnish musical patriarch. "Nowadays," said Sibelius, "pianists play too loudly with the left hand."

*Mephisto*



© Bill and Jean Newton (Courtesy Educational Music Magazine)

# Touring Company Gives Bogota First Opera In Five Seasons

By MANUEL DREZNER T.

## Bogotá

FOR the first time in five years there was an opera season in Colombia. During July and August the Latin American tour of the Compania Lirica Italiana, organized by Alejandro Borda, gave performances in the capital. The singers were generally good; the chorus was well trained; and their extraordinary conductor, Tino Cremagnani, made many of the performances memorable. However, as the season progressed, the quality of the performances became more variable, and the series ended abruptly before all of the announced repertoire (which was to have included the Colombian premiere of Puccini's *Turandot*) could be given.

The season began in fine Italian style, with a magnificent performance of Verdi's *Aida*. Germana di Giulio sang the title role, with Giuseppe Soler as Radames. Myriam Pirazzini was the Amneris, Enzo Viano the Amonasro, Romeo Morisani the Ramfis, Bruno Carmassi the King of Egypt, and Alberto Ciulli the Messenger. The subsequent performance of Verdi's *La Forza del Destino* was a little less good in quality. Delia Sanzio was the Leonora, Mr. Viano the Don Carlos, Leonidas Bellón the Don Alvaro, Mr. Morisani the Abbott, Mario Gubiani the Friar Melitone, Mr. Carmassi the Marquis de Calatrava, and Miss Pirazzini the Preciosilla.

Secondary singers were Nerina Ferrari, Sergio Jotti, Mr. Ciulli, and Amonasro Adorni.

The presentation of Puccini's *Tosca* was a great success, with Miss Di Giulio in the title role. Giovanni Malipiero was the Mario and Piero Campolongo the Scarpia. Mr. Gubiani was as the Sacristan; and Mr. Ciulli, Mr. Jotti, and Miss Ferrari took other roles. This performance was excellently conducted by Jesús Ventura, a Spanish conductor who has lived in Bogotá for many years.

Mr. Ventura replaced Mr. Cremagnani as conductor for the rest of the season. In Verdi's *Il Trovatore*, Mr. Soler was a splendid Manrico, and was forced to repeat his arias. The cast also included Miss Sanzio as Leonora and Miss Pirazzini as Azucena. The performance was one of the best of the season. In contrast, Puccini's *Madama Butterfly* was a complete fiasco. Mirka Bereney, a soprano without a voice, sang the title role, and Mr. Bellón, who appeared as Pinkerton, sang inexpressively and with a terrible vibrato. Verdi's *La Traviata* was saved only by the artistry of Miss Di Giulio as Violetta and Mr. Malipiero as Alfredo.

The Colombian soprano Yolanda Vasquez sang the role of Gilda in Verdi's *Rigoletto*, and had considerable success. Mr. Bellón was the Duke in the first performance, and Mr. Soler replaced him in the second, and Mr. Campolongo was the



Afton Bladet

## COLLOQUY IN STOCKHOLM

Conferring in Stockholm are Torsten Ralf, Swedish tenor; André Mertens, of Columbia Artists Management; Helmer Enwall, Stockholm concert manager; and Sven Nilsson, bass, who will join the Metropolitan Opera roster this season

Rigoletto. Miss Sanzio, Miss Bereney, Mr. Malipiero, Mr. Campolongo, and Mr. Carmassi sang in a mediocre performance of Puccini's *La Bohème*. The series closed with another fiasco—Bizet's *Carmen*, with Miss Pirazzini in the title role, and Miss Bereney, Mr. Bellón, and Mr. Viano in other assignments.

CHAMBER-music performances of more value musically than technically were given by the Busch Quartet, which played fifteen programs in twenty days, under the auspices of the Sociedad de Amigos de la Musica. In the course of the series, Adolf Busch played the complete set of Bach sonatas for solo violin. The quartet played seven quartets by Beethoven; ten by Mozart; six by Haydn; the first Bogotá performances of Reger's Quartet in E flat, Op. 109, Ravel's quartet, and Busch's Five Preludes and Fugues for String Quartet, Op. 36; and various works by Brahms, Schubert, Mendelssohn, Dvorak, Verdi, and others. The Busch Quartet also gave concerts in Cali.

Other chamber-music concerts were played by the Bogotá String Quartet, formerly the Chamber Group of the Radio Nacional, whose members are Hubert Amere and Jaime Guillen, violins; Gabriel Hernandez, viola; and Juan Aldrich. The group has undertaken a complete cycle of the Beethoven quartets, and has presented guest players in string and woodwind quintets and sextets.

Isaac Stern, violinist, with Alexander Zakin assisting at the piano, paid his first visit to Bogotá. One of the best violinists to play here in a long time, his technique was excellent, and he played two varied programs with unflinching understanding and conviction. The high point of his visit was the first performance here of Bartók's First Violin Sonata, which was very well accepted by the public. Yehudi Menuhin gave a single recital, in which only his Bach playing was completely satisfying.

Another event of major importance to Bogotá during the summer was the celebration of the Bach bicentennial by the Sociedad de los Amigos de la Musica, which sponsored three concerts by the Bach Aria Group. Under the direction of William H. Scheide, the New York group gave programs of music from Bach cantatas, all well sung. Every member of the group was a good soloist, and together they formed a homogeneous ensemble. The group also gave a program over the Radio Nacional. Their audiences were enthusiastic; as one member of the group said, Bogotá is the first place where they have had to give encores.

THE Radio Nacional celebrated the tenth anniversary of its founding with several musical programs. A chamber orchestra, composed of thirty members of the National Symphony, was organized under the conductorship of Jaime León. It is to give two programs a month. In addition to the orchestra's programs, Mr. León gave a piano recital, and a program of songs by Margot Pachón Padilla was broadcast. Antonio Maria Valencia gave a piano program that included some of his own compositions. Other events presented by the Radio Nacional included recitals by Maria di Domenico, soprano, and Inés Solano, contralto.

Nikita Magaloff offered two recitals in Bogotá and one in Barranquilla, demonstrating a most impressive technique. Serge Jaroff and the Don Cossack Chorus and Dancers had extraordinary success in three programs. Julio Martinez Arteaga offered a program of his own works, most of them based on Bolivian folk melodies.

Antonio de Raco gave two piano programs, presenting in one of them the first Bogotá performance of Manuel de Falla's beautiful Concerto for Harpsichord and Six Instruments. The performance—was generally good, but the pianist's tendency to put himself forward (not to mention the substitution of piano for harpsichord in the first place) was harmful to the texture of the work.

Roberto Benzi, a very musical eleven-year-old conducting prodigy, led the National Symphony in many concerts. He ended his season with an open-air concert that was attended by more than 60,000. He also toured with the orchestra, conducting in Barranquilla, Cartagena, Santa Marta, and Cali.

In one of the greatest undertakings ever made by a Colombia musical institution, the Sociedad de los Amigos de la Musica brought the Guatemala Symphony to give a series of concerts in Bogotá. Andrés Archila, the orchestra's regular conductor, led all but one of the concerts in the series, which marked the first visit here of a foreign symphony orchestra. Gerhard Rothstein, conductor of the National Symphony, led one, in which Mr. Archila appeared as violin soloist.

## Marion Rous Begins Philharmonic Forecasts

Marion Rous began her eighteenth season of Philharmonic Forecasts on Oct. 13 in the newly-opened Carnegie Rose Room. The series of morning lectures discusses the programs of the New York Philharmonic-Symphony and is illustrated with recordings and piano excerpts.

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| HAYDN         | Symphony No. 45 (Farewell).....                 | 2.00            | 4.00   | .40       |
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| REDMAN        | *Serenade for 2 Solo Violins.....               | 3.00            | 4.20   | .60       |
| ROWLEY        | *Legend.....                                    | Score and parts | \$3.50 | .50       |
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\*For String Orchestra

For additional Orchestra and Choral works, see the PETERS EDITION Orchestra List 1950: Bach, Beethoven, Bruckner, Klaus Egge, Handel, Haydn, Jacques Ibert, Mahler, Mozart, Flor Peeters, Reger, Schoenberg, Richard Strauss, Tchaikovsky, Tchepernin, Weber, et al.

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## City Center

(Continued from page 10)

raphy sufficed, but his dancers, as usual, were neither precise nor expert.

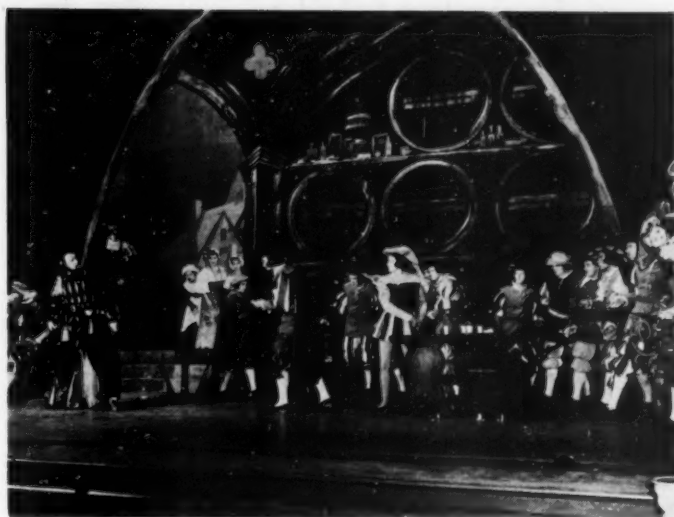
THE Faust production was a less signal triumph, although its demands are scarcely less than those of Die Meistersinger. To begin with, there were no new settings, and except for the admirable scene depicting the town square and the Auerbach cellar, I doubt if Mr. Condell, whose artistry has grown immensely, would elect to employ his old designs if he were doing the job over again. And Vladimir Rosing's stage direction approached most of the problems of presentation on a more commonplace level than that attained in Die Meistersinger.

The central figure in the Faust revival, given on Sept. 29, was Jean Morel, the company's principal French conductor. At times in the past there has been occasion to complain of Mr. Morel's addiction to fast tempos and of his inflexible attitude toward singers. At Faust, I was rendered speechless. I thought it was nearly perfect. The tempos were almost always ideal; the dramatic accents and climaxes of the score were allotted their full value; the Garden Scene was the quintessence of sensitive, romantic nuance. The orchestra players, responding to the sort of conducting that let them realize the whole potentiality of their parts, played eloquently and well, and the instrumental texture was unusually fine-grained. Between pit and stage the rapport of dynamics and phrasing was complete. In the future, none of Mr. Morel's skittering Carmens and La Traviatas will efface the recollection of his superb understanding of this central masterpiece of French operatic literature, and of his technical command in bringing it effectively to life.

Mr. Rosing employed again the device he invented for the American Opera Company in 1928, of having two Fausts—one to represent the old man and another to represent the young one. As nearly as I can remember across the gulf of 22 years, the trick worked well when he first tried it. On this later occasion, however, it was badly manipulated (the lighting permitted us to see Rudolf Petrak sneaking in to replace Giulio Gari), and it was pointless, since the portly and stolid Mr. Petrak was no improvement over Mr. Gari as a figure of ardent youth. It seemed plain silly to preserve the device when the company could not provide the personnel to make it efficacious. The action in the Auerbach cellar was well considered, and Marguerite's brief appearance upstage left, without coming from the square into the tavern, gave an interesting and appropriate sense of cool remoteness. Elsewhere there was little to permit any claim to distinction in Mr. Rosing's way of mounting the opera, and his introduction of a group of old-hat Moscow Art Theatre shrouded figures as satellites for Mephistopheles was the sort of cliché I, for one, find it very easy to dispense with in the 1950 theatre. It was disappointing to find that Mr. Rosing had no more new or cogent ideas than this performance contained.

Miss Yeend's Marguerite was delightfully sung and sympathetically impersonated. Far more than Eva, this role suits her natural endowments and her acquired style. She sang the music of the Garden Scene with considerable charm, although her pianissimo was not in its best working order, and she projected the big phrases of the Church Scene and the finale with authority. Perhaps her finest singing was in the sotto voce reminiscences of first love, in the early part of the Prison Scene.

Raffaele Arie, who had made his debut in the opening-night Turandot, was the Mephistopheles. The hope



The tavern scene in the City Center Faust: Mephistopheles (Raffaele Arie) provokes a quarrel with Valentin (Walter Cassel) and Siébel (Frances Bible)

that this full-scale assignment might cancel out the ambiguous impression left by his Timur was not realized. He sang capably, and his voice was large enough and resonant enough for the music, but its timbre was unvarying in color. In sum total, his performance was monotonous, and his routine conception of the dramatic action accomplished little to divert attention from the uninteresting quality of his singing.

Mr. Gari sang the brief pages of the old Faust enthusiastically and with many marks of style. Mr. Petrak labored dutifully with the rest of the opera, but except for his free high C in Salut, demeure, he was in no way qualified as a satisfactory exponent of the role. Walter Cassel sang Valentin too loudly. Mary Krete made a music-hall sketch of Marthe's share in the Garden Scene. Frances Bible was a frail-looking Siébel, not in very good voice. Arthur Newman was a satisfactory Wagner. Nowhere in the action of the principals was there much evidence that Mr. Rosing had presented them with a unified picture of their functions in the ensemble of the drama. It was Mr. Morel's evening, and Miss Yeend's.

AT the New York City Opera Company's second performance of Wagner's Die Meistersinger the cast presented only one change. Ellen Faull replaced Frances Yeend in the role of Eva. Miss Faull sang very beautifully, even though she was almost inaudible in some passages, especially in the second act. She wisely refused to force her voice, and did not produce one harsh tone throughout the evening. The question remains whether her voice is too light for the role, or whether with further experience in the part she could project the text more distinctly and penetrate the orchestral texture without resorting to the strident singing that all too many sopranos have deemed necessary. Wagnerian singing is a special art, and it is quite possible that Miss Faull had not correctly gauged the volume of orchestral sound against which she was singing. At any rate, her voice, in the quintet and elsewhere, was so lovely that one hopes that she will have further opportunities to work into the role. Her action was intelligent, if a bit tentative; her Eva was both impulsive and lovable.

Both David Lloyd, as David, and Hans Beirer, as Walther, exhibited none of the nervous strain in their singing that had occasionally appeared at the first performance of the opera by the company on Oct. 13. Their voices remained fresh throughout all three acts. The other in the cast, also, retained the vitality of their performances at the premiere, while gaining in security. The orches-

tra under Joseph Rosenstock played better than ever. Except for the impossibly rapid tempo at which he took the quintet, one could accept the briskness of his pacing.

—R. S.

OPERA performances at the City Center between Sept. 28 and Oct. 17 brought several debuts and first performances in various roles. In the season's first performance of The Love for Three Oranges, on Sept. 28, Elaine Malbin made her debut with the company as Princess Ninetta, and James Pease sang the King for the first time. On Sept. 30, Nino Luciano made his local operatic debut as Turiddu, and Richard Wentworth was heard for the first time as Alfio in Cavalleria Rusticana, which, as usual was given with Pagliacci.

Regina Resnik sang the role of Carmen for the first time in New York when the opera was given on the afternoon of Oct. 1. She had sung the role with the company two years ago in Montreal. The Carmen performance also brought the debut of Edith Evans as Mercedes and first performances with the company of Elaine Malbin as Frasquita, Raimundo Torres as Escamillo, and Edwin Dunning as Morales.

The season's first Don Giovanni, on Oct. 4, offered Mr. Torres in the title role and Miss Malbin as Zerlina for the first time. The repetition of Der Rosenkavalier, on Oct. 5, had Edith Evans singing her first Annina. Fernando Bandera and Mr. Torres were heard for the first time here as Rodolfo and Marcello in La Bohème when it was given on Oct. 6, and John Druary made his debut with the company as Prince Calaf in the repetition of Turandot, on Oct. 7.

Mr. Bandera sang his first Pinkerton here in the matinee performance of Madame Butterfly on Oct. 8. Faust, given on the evening of Oct. 8, brought the American debut of Eduard de Decker, who appeared as Mephistopheles until the end of the second act, when illness forced him to quit the performance. Norman Scott sang the role during the remainder of the evening—his first time in the part here. On the afternoon of Oct. 15, the second performance of The Marriage of Figaro offered Miss Malbin as Barbarina for the first time.

### Minute Opera Stages Double Bill in Montreal

MONTREAL, P. Q.—The Minute Opera Company, a group that made its debut last season, gave five performances of a double bill. Menotti's The Old Maid and the Thief and Milhaud's Le Pauvre Matelot, between Oct. 24 and 29 at the Théâtre des Compagnons. The directors of the company are Noel Gauvin and Gilles Potvin.

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## Government Subsidy: An Inescapable Question

"IN its 108 years of existence the Society has passed through many difficult periods, but none more critical than lies ahead," predicted Floyd G. Blair, treasurer of the New York Philharmonic-Symphony Society, at the annual meeting of the board of directors. "It is now more difficult than ever to look and to plan ahead. The impact of the war in the Far East has yet hardly been felt; although perhaps unlikely, it may spread and engulf the world in mortal conflict. In any event, it has brought a huge increase in government spending and sharply higher taxes of all sorts. Spendable income, particularly in the middle and upper brackets, will decrease. What effect this will have on subscription and ticket sales, on the sale of records, and on gifts, one cannot predict. Failure of Congress to restore the exemption from the admissions tax has cast a lengthening shadow on the future of all symphony orchestra, including the Philharmonic-Symphony. The amount of capital funds of the orchestra that can be used to meet recurring deficits is limited, and, unless conditions improve, will be exhausted in the course of several years. The treasurer knows of no new sources of revenue which can be explored other than a government subsidy or appeals to the public for contributions."

Almost every symphony-orchestra treasurer in the country today might offer this report as a statement of the present state and future uncertainty of the organization whose finances he guards. At the Metropolitan Opera, Rudolf Bing begins his regime at a time when there is no real certainty that the association will be able to make ends meet for long enough to enable him to fulfill his three-year contract. In the annual statement of nearly every large musical institution, increased costs of operation and an increased deficit are shown, without a corresponding increase in income from ticket sales or other sources.

Mr. Blair suggests two possible sources of subsidy in the future—popular contribution and government support. Is the wide public likely to be able to squeeze enough \$5 and \$10 donations out of incomes with dwindling buying power to defray annual Philharmonic-Symphony losses even greater than \$173,000?

If not, Mr. Blair's analysis leaves us no choice except to seek help from the government. If the collapse of our musical institutions becomes imminent at some future time without it, arguments against government subsidy will be wholly academic.

At present, however, this consideration is premature. Few musical institutions are really against the wall quite yet. Moreover, Congress shows no visible sign of relaxing its hostility toward the spending of tax money for cultural enterprises. But there is no blinking the fact that even those of us who a year ago were pointing out the dangers of state-subsidized music may one day find ourselves turning into lobbyists in favor of it.

## Rudolf Bing Takes Off For the Great Blue Yonder

AS Rudolf Bing begins his first year as general manager of the Metropolitan Opera Association, the future of the institution is even more clouded than it was

fifteen years ago, when Edward Johnson took office in the midst of the depression. The Korean war and the general need for rearmament put a quick stop to Congress' earlier intention of eliminating the twenty per cent tax on admissions. The Federal Internal Security Act, passed over President Truman's veto on Sept. 23, placed grave obstacles in the way of the entry of a number of the Metropolitan's foreign singers, and eliminated from the roster Boris Christoff, upon whose exceptional theatrical gifts Mr. Bing had relied heavily for the opening-night revival of Verdi's Don Carlo and for a proposed rejuvenation of Gounod's Faust. Increased operating costs were in view in many departments of the budget.

At the same time, Mr. Bing has taken the stand, with the hearty concurrence of the board of trustees, that the Metropolitan must accept a broader responsibility for the welfare of its employees than it has admitted in the past. Earlier in the year, the association applied for and was granted coverage for all its employees, from Mr. Bing to the doormen, under the New York State Unemployment insurance provisions. This move added between \$50,000 and \$60,000 to the 1950-51 budget. Moreover, the trustees are already committed to participation in Social Security benefits at the moment the new legislation becomes operative that gives institutions in the Metropolitan's category the option of sharing in the plan. This will add a further \$25,000 to \$30,000 to the running expenses, with the prospect of a gradual annual increase over the next five years.

The Metropolitan's willingness to burden its deficit-ridden budget with a humanitarian outlay of from \$75,000 to \$90,000 merits the highest praise. Fortunately its subscribers are aware of the problem and have proved sympathetic to the call for extra financial support. More than 85 per cent of them voluntarily contributed a twenty per cent surcharge in response to an appeal from the management after Congress threw out the tax-exemption measure. With such a three-way loyalty among management, employees, and patrons of the Metropolitan can hardly fail to solve its problems, thereby keeping Mr. Bing off the New York State unemployment rolls.

## Correspondence

**Cleveland**  
WITH the death on Aug. 23 of Adella Prentiss Hughes, Cleveland lost one of its great citizens, whose influence in the musical world was far-reaching. Returning to Cleveland in 1890, after her graduation from college and a trip to Europe, Adella Prentiss set out to create a musical public and to induce a group of patrons to help bring the leading orchestras and conductors of the day to Cleveland.

In 1915, now the wife of Felix Hughes, she formed the Musical Arts Association, with the support of many leading citizens of Cleveland, for the purpose of bringing the best music to Cleveland. When the Cleveland Orchestra was formed in 1918, she began to devote much of her energy to its support. In 32 years she saw sponsorship of the orchestra expand from the wealthy few to the present 5,000 members of the Friends of the Cleveland Orchestra who contribute annually to the maintenance fund. Among the many honors and tokens of affection bestowed on Mrs. Hughes, probably none pleased her more than her informal title of Mother of the Cleveland Orchestra. As its manager from 1919 to 1933, she shared in its growth from a modest ensemble to a position as one of the country's leading orchestras, and she established firmly the purpose from which the orchestra has never faltered, of providing the best music and seeking energetically to educate an intelligent listening public.

Cleveland owes much to the far-sighted vision, the high purpose, and the wholehearted devotion of Adella Prentiss Hughes.

ELEANOR WINGATE TODD



# MUSICAL AMERICANA

A JOINT recital was given in the Royal Albert Hall on Oct. 10 by **Elisabeth Schumann** and **Joseph Szigeti**. Following his appearances at the Glyndebourne Festival, **Fritz Busch** went to Vienna, where he was guest conductor of the Vienna Philharmonic and the Vienna State Opera. **Jennie Tourel** recently gave the first performance of a new song cycle for voice and orchestra by **G. Francesco Mallipiero**, at the Library of Congress in Washington. The work was commissioned for the 25th anniversary of the Elizabeth Sprague Coolidge Foundation.

In their first visit to Salzburg since 1939, the **Trapp Family Singers** took part officially for the first time in the Salzburg Festival and gave two additional concerts. **Gladys Swarthout** began her fall tour in Nova Scotia, which she has not previously visited. Last Aug. 27 was proclaimed Sanromá Day in the town of Fajardo, Puerto Rico, in honor of **Jesús María Sanromá**, who spent most of his early youth there. **Rudolf Firkusny** will play **Johoslav Martinu's** new Third Piano Concerto this season with the Boston Symphony, Cleveland Orchestra, and Chicago Symphony. **Edmund Kurtz** returns from a four-continent tour in time to appear as soloist with the New York Philharmonic-Symphony early in November.

Three pianists are playing American works during European tours this fall. **Leo Smit**, in an all-American program at Siena, introduced music by **Aaron Copland**, **Harold Shapero**, **Alexel Haefliff**, and himself. **Andor Foldes** is playing Copland's sonata as well as shorter works by **Roy Harris**, **Roger Sessions**, and **Samuel Barber**. Music by **Leonard Bernstein**, **Herbert Elwell**, and **Arthur Shepherd** will be presented by **Eunice Padis**.

After his recent engagements in Caracas and Bogotá, **Tosy Spivakovsky** began his fifth trans-continental tour of the United States and Canada. **Nikolai and Joanna Graudan** flew to Israel at the end of September for concert appearances there. Engagements in Holland followed, and they will begin their American tour in the middle of November.

A film version of the ballet *The Sleeping Beauty* will be produced in London in 1951 with **Margot Fonteyn**, of the Sadler's Wells Ballet, in the title role. It is planned to replace the mimed scenes of the stage production with dialogue. **Alexandra Danilova** has announced that she will discontinue touring with the Ballet Russe de Monte Carlo at the end of the current season. From then on she will appear only as guest artist with companies here and abroad. **José Limón** and his dance group began a two-week engagement at the Palacio de Bellas Artes, Mexico City, late in September; **Katherine Dunham** and her company appeared for three weeks in September at the Teatro Casino, Buenos Aires; and **Talley Beatty's** Tropicana opened a two-week tour of the Hawaiian Islands on Oct. 1.

In its first program of the season the Wichita Falls Symphony was conducted by **Frederic Balazs** in **Arthur Honegger's** Pacific 231, to commemorate the fiftieth anniversary of the construction of that style of locomotive by the Northern Pacific Railroad. The Bakaleinikoff Sinfonietta, conducted by **Vladimir Bakaleinikoff**, traveled over 4,000 miles by chartered bus in a three-week tour during October. **Mary Henderson** was soloist in all the concerts.

During the filming in England of Offenbach's opera *The Tales of Hoffman*, **Robert Rounseville**, who sings the role of Hoffmann, flew to this country to sing the same role in a performance by the New York City Opera. **Franz Vroons**, originally scheduled for the part, was unable to leave Holland in time to sing it here. **Ralph Lambert**, American tenor who is appearing with the San Carlo Opera in Naples, has been engaged to sing the title role of *Andrea Chénier* at La Scala in Milan. **Harriet Serr**, New York pianist, was the soloist in Beethoven's Emperor Concerto, with the Havana Philharmonic on Oct. 2. Recitals have been scheduled for next February in Milan and Frankfurt by **Marie Luviso**, American soprano.

**Arthur Whittmore** and **Jack Lowe** received citations as two of the thirteen most outstanding alumni produced during the first hundred years of the University of Rochester. When **Rafael Kubelik** conducts the thirtieth anniversary concert of the Chicago Business Men's Orchestra next April, his wife, **Ludmilla Kubelik**, will be the violin soloist.

In her first South American tour since 1938 **Marian Anderson** sang 25 recitals in two months, including four in Rio de Janeiro, four in São Paulo, and seven in Buenos Aires. **Alexander Borovsky** left recently for Argentina and Brazil, where he will give twenty recitals.



When Wagner's *Der Fliegende Holländer* was revived at the Metropolitan Opera House in the early part of the 1930-31 season, **Serge Soudeikine** designed the scenery. His sketch for the third-act set is shown above.

## WHAT THEY READ TWENTY YEARS AGO

### Hope for Better in 1950

**Serge Soudeikine** was responsible for the scenery of the Metropolitan's first revival of the season—Wagner's *Der Fliegende Holländer*, and he painted it in his best Russian manner. . . . It remains a thing of wonder how men like Soudeikine and Urban seem to revel in ignoring Wagner's specific instructions. . . . The Metropolitan's stage is an old one and does not permit of things that can be done on a stage with modern equipment. Still, to send on the Dutchman's ship with a shove, so to speak, was an occasion for chuckles.

### One Too Noisy, One Too Subtle

Slam! Bang! Biff! Bang! That's just a mild example of what I heard when I went to the Metropolitan opening night on Oct. 27. A torrent of sound engaged my attention, or, better, overwhelmed me. I saw **Tullio Serafin** conducting . . . about the stage moved some very stiff actors . . . and, too, Verdi's stage band did its share. What was the opera? *Aida*, said to be an ideal opera for opening night (*Mephisto*).

A novelty, **Ernst Moret's** *Lorenzaccio*, given its American premiere before a gala audience at the opening of the Chicago Civic Opera on Oct. 27, was scarcely a happy choice for the self-invented gathering. It presupposes, in even greater degree than most modern operas, a complete understanding of a brilliant and finely-nuanced text. Another factor is the almost complete rejection, in favor of dramatic recitative, of all melodic interest in the vocal line. . . . Thus the full flavor of a subtle, poetic, and intimate composition sailed wide of the heads of a uni-lingual audience.

### Change of Conductors

**Eugene Goossens**, conductor of the Rochester Philharmonic, has been appointed director of the Cincinnati May Festival, replacing **Frederick Stock** of Chicago, whose health is said to prevent his undertaking again the arduous duties of the post.

### Novelty in San Francisco

Ravel's *L'Enfant et les Sortilèges*, given under the title of *A Naughty Boy's Dream*, was an interesting novelty in the San Francisco Opera season. This was its premiere in the United States. **Queenie Mario** played the Naughty Boy with real finesse. She also sang the role of *Gretel* in *Hansel and Gretel*, which was given in a double bill with the Ravel work.

### Fledgling Orchestra Bows

The National Orchestral Association, newly organized to take the place of the disbanded American Orchestral Society, made its initial appearance in Carnegie Hall on Oct. 28, under the baton of **Leon Barzin**, with **Mischa Levitzki**, pianist, as soloist. Mr. Barzin held his forces well in hand, imbuing them with confidence and enthusiasm.

### Same Old Story

"Romance cannot thrive in a Robot Age," said **Joseph N. Weber**, president of the American Federation of Musicians, in a recent interview. "Living music soothes frayed nerves, and its lovely emotional quality invites romance," he continued. "Today there is only a machine where music used to be in the theatre. It grinds out its reproductions always in the same way. There is no interchange of emotional response with the listener."

### First Venice Festival

Venice held its first international festival of music in September, with music of aggressive modernity by composers of many countries. There were works by **Walton**, **Bianchi**, **Prokofiev**, **Bloch**, **Roussel**, **Castelnuovo-Tedesco**, **Kodály**, **Bartók**, **Hindemith**, **Tansman**, **Malipiero**, **Pizzetti**, **Casella**, and many more.

### Re-Awakening in West Canada

The resuscitated and reorganized Vancouver Symphony Society, which has been dormant for the past ten years, was triumphant in the first of three subscription concerts, on Oct. 5, with **Aallard de Ridder**, Dutch conductor, in charge. The program, one to test a more seasoned body, included the *Overture to Weber's Oberon*; **Beethoven's** Fifth Symphony; the *Prelude to Wagner's Lohengrin*; **Chabrier's** *España*; and **Beethoven's** Piano Concerto No. 4, with **Ursula Malkin** as soloist.

### A Famous First

Following a full decade of European successes, the Budapest Quartet will make its American debut this season, on Jan. 4. The members are **Emil Hauser**, **José Roismann**, **Stephen Ipolyi**, and **Mischa Schneider**.

### She Didn't Make It

"They're going to give me a voice test, and if I'm successful, I'll burst forth filmward in some opera," says **Mary Garden**. The soprano hopes to persuade some screen magnate to make a sound film of *Pelléas et Mélisande*.

### On the Front Cover:

**WILLIAM PRIMROSE**, born in Glasgow, Scotland, started out as a violinist and as such made his London debut in 1923. Encouraged by **Eugene Ysaye**, he soon turned his talents to viola playing. He was violist of the London String Quartet from 1930 to 1935 and principal violist of the NBC Symphony from 1937 to 1942. Since then he has toured extensively as a recitalist and has appeared as soloist with many of the principal orchestras here and abroad.

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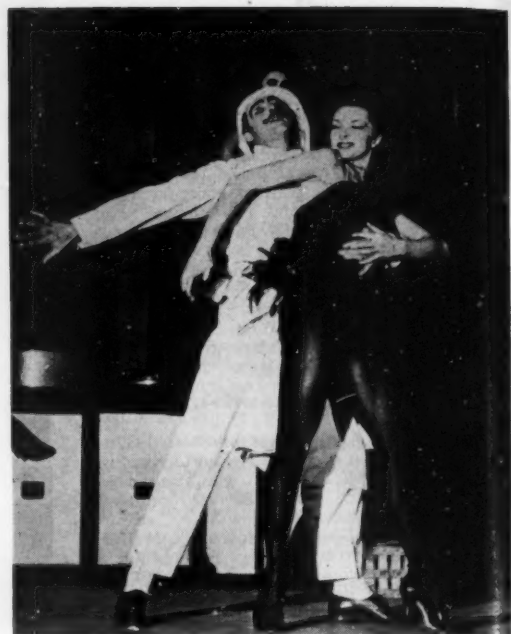
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Colette Marchand with Serge Perrault in Roland Petit's ballet Les Forains



## Les Ballets De Paris Returns For Second New York Season

By ROBERT SABIN

ROLAND Petit's Les Ballets de Paris, which enjoyed a sensational success last year when the company paid its first American visit, returned to open a season in the National Theatre, on Oct. 8. The novelty of the program was Mr. Petit's ballet, *Les Forains*; his *L'Oeuf à la Coque* and *Carmen* were repeated from last year's repertoire. Mr. Petit's *Les Demoiselles de la Nuit*, also scheduled for the opening program of the run, was postponed—because of the length of the program, according to management.

*Les Forains* (The Strolling Players) belongs to the genre of circus ballets. A group of players arrives in the suburbs and sets up its portable theatre. The artists rehearse their acts, and then give a performance for a group of spectators, who do not respond when the hat is passed. The performers sadly gather their equipment together and set off for another town. Boris Kochno wrote the libretto for the ballet, Henri Sauguet composed the score, and Christian Bérard designed the décor and costumes.

The trouble with *Les Forains* is its lack of choreographic interest. Mr. Petit seems to have been suffering from creative anemia while composing it, for it stops and starts up again a half dozen times, and neither the individual turns of the performers nor the ensembles betray much imagination or invention. The vocabulary consists mainly of balletic clichés, and the most interesting movements in the work are the acrobatics performed by Danielle Darmanac and Jack Claus. Sauguet's score borrows from Stravinsky in its best sections and sinks to deadly routine the rest of the time. Bérard's costumes and set, however, are clever and colorful.

Mr. Petit did not invest the role of the Magician with any physical magic of movement, but he did scatter cards among the audience. At one point, when interest was lagging dangerously, a pair of doves was released. The doves were left on stage at the close, so that one of the players could come back and retrieve their cage, in an impish final exit, à la Rosenkavalier. Elise Vallée performed a veil dance with a hard, athletic technique that had nothing floating or liquid about it. Gordon Hamilton was a vivacious Clown, and Belinda

Wright a decorative *Sleeping Beauty* with little to dance. The Siamese Twins were ingeniously costumed, but the Freak did not live up to hopes.

Colette Marchand was an extremely chic *Boiled Egg* in the opening ballet of the evening. Like all the other dancers, she had nothing to do. A more empty, tasteless piece it would be hard to imagine. French burlesque must have fallen on evil days, if it is as dull as this attempted satire would suggest.

In the absence of Renée Jeanmaire, Miss Marchand took the title role in *Carmen*, and danced it very well, even if she did not project the sensual abandon and brutality of the character as vividly as she might have. The two really effective dance episodes in this work are the impassioned *pas de deux* in Scene 3 and the murder of *Carmen* in Scene 5. Miss Marchand and Mr. Petit made the most of them. But whatever possessed him to give the *Habanera* to Don José and to dance it, himself, in such an embarrassingly precious style? And why did he use the limpid, utterly innocent melody for flute and harp for the second part of the animalistic bedroom scene? *Carmen* galvanized the audience into a state of excitement very different from the rather torpid politeness that greeted the two shorter ballets.

### Two Artists Signed by Lubarsky

Two more artists have come under the management of Wladimir Lubarsky—Maria Sassone, American soprano, who will be heard this fall in concerts in Amsterdam, London, and Vienna, and in opera in Italy, and Giannino Carpi, Italian violinist, who will give concerts in Trieste, Zurich, Milan, and Rome, and will broadcast Beethoven's ten violin sonatas over Radio Italiana.

### Chaja Goldstein Signs with Jack Adams

Chaja Goldstein, interpreter of Hebrew and Yiddish folk songs and dances, has signed a three-year contract to appear under the concert management of Jack Adams & Company. She gave her first New York recitals last season. Her first trans-continental tour will be arranged by Wilfrid L. Davis.



# Sadler's Wells Ballet Ends New York Season, Starts Tour

**D**ON Quixote, the last of the novelties included by the Sadler's Wells Ballet in its three-week engagement at the Metropolitan Opera House, presented, on Sept. 30, the extraordinary spectacle of a mass exodus of the audience before the work was over. After the third of its five scenes, two or three dozen patrons rose from their orchestra seats and, with no apparent attempt to be covert about it, walked from the auditorium. From then until the end, departing figures provided an unbroken counterpoint to the movement on the stage.

There is no reason to deny that the visible comment of the audience was provoked by the quality of the spectacle. Ninette de Valois, who devised the choreography, failed utterly to conceive the work in terms of the kind of movement, or even the kind of materials of plot and action, that might make a poignant figure of the Errant Knight. Roberto Gerhard's music, a close runner-up to Arthur Bliss's in the matter of off-color reminiscences of familiar scores, cast an aural pall over the whole piece; and Edward Burra's settings and costumes, planned with an eclectic, catch-all taste that amounted to no taste at all, made the stage pictures unenticing.

But in the last analysis the debacle was of Miss De Valois's making. Don Quixote himself was a stick; neither madness nor fantasy was evoked by the choreography, although Robert Helpmann did what little he could to make it seem reasonable. He did not often seem a part of the stilted, empty action that surrounded him, but he did get down to business with the singularly repulsive windmills, represented by dancers wigwagging with large paddleshaped objects. Dulcinea was represented only as a horrid, cheap trollop, and Margot Fonteyn's assignment to the role gave her the least prepossessing moments of her New York stay. The rest of the company evolved patterns of the Massine symphonic-ballet description part of the time, and otherwise danced out measures of sheer filler. At the end, as Don Quixote politely returned to his bed in order to die, his colleagues piled themselves up in a great pyramid and made a shivering movement with their hands.

The bill opened with Checkmate, a considerably more reputable effort by Miss De Valois, although it is far too long for its substance and on this occasion was indifferently danced by all except the superb Beryl Grey, who appeared as the fatal Black Queen. A Wedding Bouquet, which followed, was as delectable as always, for the Gertrude Stein text, the controlled inanities of Frederick Ashton's choreography, and the urbane wit of Lord Berners' score are perfectly matched and always apt in preserving the light touch. Anne Heaton replaced Moira Shearer as the demented Julia ("is known as forlorn"), and danced with perfect characterization and delicious satiric point. Mr. Helpmann, as before, gave an incomparable portrait of the dully fatuous bridegroom. John Hollingworth conducted both these ballets admirably. Robert Irving read the Stein text impeccably in A Wedding Bouquet, and took over the orchestra pit for the sorry affairs of Don Quixote.

—CECIL SMITH

**O**N Sept. 30, the Sadler's Wells Ballet offered its production of Frederick Ashton's Les Patineurs and Nicholas Sergueeff's restoration of Coralli's Giselle. Both ballets had been introduced to the American public in the Sadler's Wells versions on Sept. 19. This program was especially interesting, because it offered unusual

opportunities for comparison with American productions, since both Les Patineurs and Giselle are in the repertoire of Ballet Theatre.

The leisurely, elegant style of the Sadler's Wells dancers robbed their performance of the virtuosic glitter that the Ballet Theatre production possessed, but more than compensated the loss by its refinement. Les Patineurs is still twice too long, especially since one is compelled to listen to Meyerbeer's vulgar, utterly routine music throughout its endless divertissements; but William Chappell's costumes and scenery are restful, and the company makes the most of the playful choreography. Julia Farron and Richard Ellis performed their pas de deux charmingly; Brian Shaw was brilliant as the virtuosic young solo skater; and Rowena Jackson and Nadia Nerina provided a spirited entrée, and danced their pas de trois with Mr. Shaw with impeccable finish and gaiety of mood. Robert Zeller conducted.

The Sadler's Wells production of Giselle was a disappointment. It is inferior to the versions with which we are familiar both in composition and dramatic power, and the company does not shine in it, as it does in the full-length Swan Lake and Sleeping Beauty revivals. Mr. Sergueeff's version of the solo choreography is very similar to that in the productions given here, but the ensembles differ considerably. He does not use any men in the first act peasant dances, which robs them of dramatic realism and interest. What is far more serious, he has not handled the ensembles of the Wilis, in the second act, with the constant care for supernatural atmosphere and romantic terror that makes the Ballet Theatre version so effective. The act breaks out into frank exhibition pieces in several places, and the lighting and style of performance confirm the impression that the production was conceived along merely conventional lines. If this is closer to Coralli, then by all means let us depart from Coralli in modern Giselle revivals.

Moira Shearer, in the title role, began weakly. Her dancing was brittle in style in the first act, and her dead-white makeup made her look exaggeratedly sophisticated. The pathos of Giselle's madness at the close was not conveyed through her physical movement (as it should have been) so much as through facial expression and mime. Miss Shearer made little of Giselle's awakening by Myrtha in the second act, but from that shakily-danced passage on her performance improved noticeably in line, intensity, dramatic illusion, and control. During the second half of the act she was a beautiful and distinguished Giselle. Robert Helpmann did not have the technical strength to dance the role of Albrecht as intensely as might have been wished, but in all other respects he was admirable. He was a superb partner to Miss Shearer, and he imbued the character with nobility of presence and dramatic appeal.

It was a pleasure to see an Hilarion, in the person of Leslie Edwards, less clown-like than those to which we are accustomed. The huntsman was sufficiently human in appearance to make his jealousy and despair a vital factor in the action instead of the grotesque violence it becomes when the character is travestied. Mr. Edwards mimed the role expertly. The miming of the whole company was admirably finished in style, with a true understanding of the tradition of this difficult aspect of classical ballet. Gillian Lynne was an acceptable Myrtha; it seemed largely the fault of the production that her dancing lacked the magic that the role can create in a more inspired conception. Robert Irving conducted. James

Bailey's scenery and costumes were effective, if not inspired.

The 25-performance season ended on Oct. 1, and the company departed for a seventeen-week tour that will take it to thirty cities across the country.

—ROBERT SABIN

## Ross-Ward Ballet Gives Four Premieres

The Herbert Ross-John Ward ballet company, called Ballet d'Action, presented four new ballets at the 92nd Street YMHA, on Oct. 14, under the auspices of Choreographers' Workshop. Last season, Mr. Ross created a successful theatre piece, Caprichos. The attention given it when Ballet Theatre performed it in the spring catapulted Mr. Ross to fame as a white hope of the ballet field. His new works for Ballet d'Action did not sustain that faith. They became so involved with tricks and devices that they offered little movement, which is the essence of ballet.

The evening opened with The Thief Who Loved The Ghost, a comedy pantomime by John Ward and Herbert Ross. The stage was so cluttered with moving walls, pulleys and slides, props, furniture, and six characters who were involved in a Mack Sennett sort of chase that the sum total was confusion. The second ballet, called The Rose House, based on a Japanese legend, is performed to music by Ravel. John Ward's choreography, décor, and costumes contribute nothing new to the dance, unless the use of a lighted sparkler and falling snow can be called contributions. The ballet concerns two lovers separated by the overwhelming fragrance of roses. Like all the four works of the evening, The Rose House opened with a beautiful picture that promised much.

Pierrot and the Moon is based on early Italian comedy. There is much dashing around, in a story wherein Pierrot is about to be decapitated by the Moon for teasing his daughter. Sunrise saves the life of the philanderer. The last, and best, of the four ballets was The Black Cat, adapted from Poe. It uses chimeras, witches, and phantoms as aids in unfolding the simple story. The leading characters, with the exception of the cat, who stalks around, do no dancing. The closing moment is exciting, but hardly worth waiting for.

The dancers at this concert were Iona Murai, Iona McKenzie, Alice Temkin, Marta Beckett, Herbert Ross, Joseph Stember, Alfred Corvino, Dorothy Hill, Lorraine Ruess, Peggy Smithers, and Raimona Orselli. Geraldine Shuster was at the piano.

—N. K.

## Directors Elected At Columbia Artists

Directors of Columbia Artists Management Inc., elected for the following year at the annual meeting of the stockholders, are Walter P. Brown, Ralph F. Colin, F. C. Coppicus, Lawrence Evans, Robert Ferguson, Ward French, William M. Judd, Andre Mertens, Ruth M. O'Neill, Horace J. Parmelee, Frederick Schang, Jr., Kurt Weinhold, and Arthur Wisner.

The directors have chosen the following officers: Mr. French, chairman of the board of directors; Mr. Schang, president; Mr. Evans, Miss O'Neill, Mr. Mertens, and Mr. Wisner, executive vice-presidents; Mr. Brown, Robert Ferguson, Mr. Parmelee, Mr. Weinhold, and Bruno Zirato, vice-presidents; Mr. Judd, secretary; and Miss O'Neill, vice-president and treasurer.

## Waldon Bureau Signs Lillian Moore

Lillian Moore, dance satirist, has been signed by the Norma Waldon artists' representative bureau.

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# RECITALS IN NEW YORK

## John Seagle, Baritone Town Hall, Sept. 24

With a voice not unlike that of his father, a recitalist and teacher of a generation ago, John Seagle presented a debut program of more than usual interest. His voice, of excellent quality, sounds best in its middle register, as do those of most baritones today, and, in general, is well produced. He was more at home in songs demanding a placid approach and a sustained style.

Beginning with a group made up largely of Tiersot's arrangements of old songs, he did well with a seventeenth-century Tambourin and Lemaire's Chanson à Manger, giving them a careful performance in which the care was skillfully concealed. Of four songs by Schubert and Brahms, Schubert's Nacht und Träume was the best sung. A group entitled "songs my father used to sing" exhibited scrupulous preparation, although the works themselves were not of high interest. Even Henschel's Morning Song, which once enjoyed wide popularity, sounded dated. With a group by French composers the singer was back on more familiar terrain. Franck's Nocturne, which opened the group, was particularly well realized. The recital closed with five contemporary American songs, all intelligently projected. Excellent accompaniments were played by Nathan Price.

—J. A. H.

## Shirley Aronoff, Pianist Town Hall, Sept. 25

Shirley Aronoff made a successful New York recital debut, playing a program which included Mozart's Viennese Sonatina in C major and Fantasia in C minor; Chopin's Etude in B minor, Nocturne in B major, and Fantasy in F minor; Prokofiev's Sonata No. 7; and the first New York performance of Frederick Hart's Three Preludes for Piano.

Virtually everything about Miss Aronoff's recital indicated that her chief concern was for the music she played rather than for the display of technique or showmanship. Having built a program of generally solid musical substance, she performed it with a high degree of musical sensitivity and intelligence. Her technique easily met the demands of all of the works she played, save possibly the Chopin octave study, in which a lack of complete control caused the union passages to become a little blurred. Miss Aronoff managed to achieve a

great variety of tonal shading throughout the evening, but she never quite managed to draw from the piano the clear, resonant sounds that would have made her playing completely satisfying.

Frederick Hart's short preludes are neither very objectionable nor very original. Composed in a conservative modern diatonic idiom, they are built upon fragmentary motives which are repeated, rather than developed, in a somewhat elementary fashion.

—A. H.

## Beaux Arts Quartet Carl Fischer Hall, Sept. 26

The fourth and final event in the Interval Concerts series was a program of chamber music. The Beaux Arts Quartet, composed of musicians of the New York Philharmonic-Symphony—Leon Rudin and Max Wiener, violins; Raymond Sabinsky, viola; and Nathan Stutch, cello—played Brahms's C minor Quartet, Op. 51, No. 1, and a contemporary American quartet by Walter Spencer Huffmann. John Wummer, flutist, also of the Philharmonic, was the able assisting performer in Mozart's Flute Quartet in A major, which rounded out the program.

Mr. Huffmann's quartet had first been played by the Beaux Arts Quartet in a Composer's Forum concert at Columbia University last February, but this was its first downtown hearing. It proved to be a work of solid merits, thematically strong and coherent in construction. Religiously conventional, it fills the standard four-movement form with skilled craftsmanship and Hindemithian locomotive vitality; but, as the work of a young composer (Mr. Huffmann is 26) it is, on the whole, very promising. The Beaux Arts Quartet played it with gusto, and the Brahms and Mozart works also received highly competent, albeit not particularly polished, readings.

—A. B.

## John Chellis Conner, Marimbist Town Hall, Sept. 27 (Debut)

John Chellis Conner played both the marimba and the vibraphone in his first New York appearance. His program, otherwise made up of arrangements, included the third movement of Milhaud's Concerto pour Marimba et Vibraphone. Written especially for Mr. Conner, this concerto was given its premiere with the St. Louis Symphony, under Vladimir Golschmann, in February, 1949. The excerpt presented on this occasion was receiving its first New York performance. A bright and charming little piece, it treats the instruments with taste, and obtains the maximum variety from them—qualities conspicuously lacking in a program where one transcription sounded much like another. Mr. Conner is undoubtedly quite adroit in handling his instruments.

—A. B.

## Richard Gregor, Pianist Town Hall, Sept. 28

Richard Gregor limited his program to four composers, playing six little Bach preludes; Brahms's Variations and Fugue on a Theme by Handel, Ravel's Sonatine, and Prokofiev's Piano Sonata No. 7. His performances seemed at times surprisingly inconsistent. From a pianist whose Brahms was wanting in rhythmic bite, the vigorous and incisive rhythms of the first movement of the Prokofiev sonata came as an unexpected pleas-



Herbert Sorkin and Brooks Smith watch intently as Robert Ward points out a difficulty in his Sonata No. 1, before its first performance in New York

ure. In the Bach preludes, where Mr. Gregor's playing was, by and large, his best accomplishment of the evening, he showed a good contrapuntal sense and crisp, clear fingerwork. On the other hand, for the tricky, rapid runs in the Brahms variations he found no such clarity. The nineteenth and twentieth variations were taken at a pace that seemed unaccountably slowed, in view of the pianist's otherwise devoted observance of the indications in the score. Mr. Gregor's respect for a score, in itself a healthy manifestation of a hard-working, conscientious performer, was something of a drawback in the case of the Ravel sonatine, which emerged true to the printed page but innocent of the nuances beneath.

—A. B.

## Herbert Sorkin, Violinist Carnegie Hall, Sept. 28

Throughout his recital Herbert Sorkin played with admirable modesty and a sense of dedication. His interpretations were always alive and sensitive, even when they occasionally seemed restrained and lacking in power. Mr. Sorkin's keen musical imagination, technical skill, and ear for subtle tone color were impressively demonstrated in Robert Ward's Violin Sonata No. 1, in F major, which the violinist performed for the first time in New York, with the able assistance of his accompanist, Brooks Smith. Mr. Sorkin and Mr. Smith gave the world premiere of the sonata in Washington, D. C., on June 11, 1950; the work is dedicated to them.

Neo-classic in style, Mr. Ward's sonata is very effective in performance because of its adroit use of sonorous effects and its rich, even lush, harmonic palette. Mr. Ward has learned much from Fauré, Ravel, Ernest Bloch, and other masters of harmony. The thematic material is not intrinsically good, nor has the composer worked it out with much originality, but the sonata is ingeniously written and pleasant to listen to. It has two contrasting sections, an opening Andante amabile and Allegro, lyric in mood, and a hectic Allegro barbaro.

The program opened with Mozart's Violin Sonata in A major, K. 526, in which both artists were at their best in the Andante, phrasing beautifully and blending the two instrumental colors with notable skill. In the opening Molto allegro and the final Presto they were too hurried, neglected and balance and rhythmic

vitality. Mr. Sorkin played Bach's Sonata No. 1, in G minor, for violin alone, eloquently, if too carefully. Bloch's Baal Shem, and Wieniawski's Concerto No. 2, in D minor, completed the program.

—R. S.

## Maria Matyas, Mezzo-soprano Town Hall, Sept. 29 (Debut)

Although this was Miss Matyas' New York recital debut, she has sung with the Chicago City Opera Company and the Metropolitan Opera Company and in out-of-town recitals. Her intelligent rendering of the texts was more effective in this program than her vocalization of the music. In tempo and phrasing she set the proper lyric mood for such songs as Schumann's Mondnacht and Debussy's Romance, but the tone quality was less than blinding. Her moderate-sized, bright-timbre voice, basically attractive, lacked resonance and body, particularly in the upper register. This deficiency gave many of the high tones a hollow, off-pitch sound and detracted from the clarity of her enunciation. She was more successful in Trunk's Das Hemd and Erich Wolff's Du bist so jung, where her gift for characterization—perhaps over-restrained, even for a recital hall—had an opportunity for display, and the music was not so demanding of a sustained vocal line. Padre nostro, from Boito's Nerone, lying in a low range, where Miss Matyas' voice seemed more soundly produced, was well sung in every regard. She closed four of her five groups with highly-ornamented works by seventeenth- and eighteenth-century composers—Purcell, Handel, Galuppi, and Francis Hopkinson—and she negotiated their elaborations competently. Edna Sheppard was the accompanist.

—R. E.

## Milton Schafer, Pianist Town Hall, Sept. 30 (Debut)

Milton Schafer, in his first New York recital, made a generally good impression. The pianist chose an ambitious list that included such demanding works as Chopin's B flat minor Sonata; Prokofiev's Sonata No. 3; and the Bach-Busoni Organ Prelude and Fugue in D major, as well as less weighty items by Chopin, Milhaud, and Ravel.

Mr. Schafer brought to this music a technical facility that disposed of its problems with apparent assurance if not always with tidiness. He at-

(Continued on page 20)



*Micanor*

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Ben Greenhaus  
Richard Tucker signs his new contract while Arthur Judson looks on

### Arthur Judson To Manage Richard Tucker

Arthur Judson has announced that Richard Tucker, tenor of the Metropolitan Opera, will be under the management of Judson, O'Neill and Judd, Inc., division of Columbia Artists Management, for the 1951-52 season. Mr. Tucker will be represented in all his artistic activities by Mr. Judson. The tenor has been scheduled to sing leading roles in six productions at the Metropolitan this season—Manon Lescaut, The Magic Flute, Don Carlo, Faust, Cavalleria Rusticana, and Die Fledermaus.

### New Lounge Added To Carnegie Recital Hall

The Carnegie Rose Room, which serves as a lounge for the convenience of both audiences and performers at the Carnegie Recital Hall, was opened in October. It can also be rented for lectures and special events. Originally called The Parlors, it was used for receptions for artists who appeared in the Chamber Music Hall, now the Recital Hall. Remodeled from designs by Kahn and Jacobs, it has check rooms, a refreshment bar, and rest rooms for audiences and dressing rooms and showers for performers.

### Petrillo Renamed President of AFM

HOUSTON, TEX.—James C. Petrillo was elected to his eleventh consecutive term as president of the American Federation of Musicians at the union's convention here. Also re-elected were Charles L. Bagley, vice-president, and Leo Chuesmann, secretary.

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November 1, 1950

## RADIO ROUNDUP

By QUAINANCE EATON

**A**RTURO TOSCANINI, who was scheduled to open the winter series of NBC Symphony concerts on Oct. 23, has postponed his appearances until later, giving as his reason the recurrence of a knee ailment resulting from an accident in his home last year. At his invitation, Fritz Reiner will conduct the first three concerts of the series. Mr. Toscanini will make his plans known later. The concerts are now broadcast on Monday nights from 10 to 11 p. m. from the Manhattan Center, where no audience can be accommodated. Mr. Reiner's first program listed Berlioz' Overture to Beatrice and Benedict; Schumann's Second Symphony; and, in commemoration of the death of Béla Bartók, his Hungarian Sketches.

Under the baton of Milton Katims, the NBC Symphony interim concerts, a series of six, concluded on Oct. 16. Mr. Katims invited five of the orchestra's first-desk men to be soloists—Mischa Mischakoff, concertmaster; Arthur Lora, flute; Edward Vito, harp; Carlton Cooley, viola (who played his own work, Song and Dance for Viola and Orchestra); and Alex Williams, clarinet. Contemporary music was played on each program, including compositions by Vaughan Williams, Milhaud, Tom Scott, Anthiel, Toch, and Kodály.

The New York Philharmonic-Symphony's new time and format had their first test on Oct. 22, when the program of Oct. 15 was broadcast in a transcription from 1 to 2:30 p. m. Dimitri Mitropoulos' program included Beethoven's Leonore Overture No. 2 and First Symphony and Prokofiev's Fifth Symphony. The entire list was heard in the new format, which, because of the use of tape recording, can be tailored to fit the time allowance by shortening intermissions to practically nothing. James Fassett, CBS supervisor of music, had less than five minutes for commentary. On the first broadcast, he cut down a transcription of an interview with Sir John Barbirolli secured in Edinburgh last summer. Mr. Fassett used several similar interviews at greater length on the intermission period in the concluding broadcasts of Your Invitation to Music, which occupied the Philharmonic-Symphony time during the summer, and will play others when time permits in the winter broadcasts.

The Boston Symphony has returned for its third season on NBC in the popular "unrehearsed" rehearsals of half-hour duration. The hour for the network is as awkward as last year's—9:30 a. m., except on WNBC, which does not carry the program at present, although it is expected to be fitted into the New York station's schedule very soon. Charles Munch opened the series on Oct. 7. Ben Grauer is the commentator.

A symphonic event of first importance was the opening of the Oklahoma Symphony's series of Music of All Nations on Oct. 22, over more than 500 stations of the Mutual network, from 10 to 11 p. m. Victor Alessandro conducted the radio premieres of Walter Piston's Toccata and Dai-Keong Lee's Hawaiian Festival Overture. In this series, the Oklahoma Symphony will give music representative of 33 co-operating countries. Irish and Swedish music was also heard on the first list. The series is also carried by the Trans-Canadian Network of the Canadian Broadcasting System and the Armed Forces radio service, and is transcribed by the Voice of America. Station WNYC in New York broadcasts the programs in transcription a week after each original concert, beginning Oct. 29, from 9 to 10 p. m.

The Metropolitan Opera Auditions of the Air return on Nov. 7 over the American Broadcasting Company network, at 8 p. m. Lawrence Tibbett will act as host, and Milton Cross will be the announcer. As in the past, the series will serve as a preliminary try-out for potential opera singers. It is possible that scholarships for further study instead of outright contracts will be awarded.

Leopold Stokowski, already seasoned as a disk-jockey, will return to Station WNBC, New York, as the head of a music appreciation program for children. Beginning some time in November, the series will be heard on Saturday mornings at 9:30. Ted Cott, general manager of the NBC key station, received the award of the French Legion of Honor in October, for "contributions made toward friendly relations existing between France and the United States through the medium of international broadcasting and the International Goodwill Network."

Recent soloists on the Telephone Hour have been Jussi Bjoerling, Polyna Stoska, Igor Gorin, and Ferruccio Tagliavini; on the Railroad Hour, Nadine Conner and Dorothy Warenskjold. A winner in the competitions conducted by Horace Heidt, bandleader in the popular field, proved to be of operatic calibre. Sari Barabas, Hungarian coloratura soprano, was engaged to sing the Queen of the Night in the San Francisco Opera performances of Mozart's The Magic Flute on Oct. 11 and 13.

### Symphony Season Cancelled in Youngstown

YOUNGSTOWN, OHIO.—The board of directors of the Youngstown Symphony Society has cancelled the orchestra's 1950-51 season, including appearances of five guest artists. The action came as a result of a dispute between the society's executive committee and members of the orchestra over the season's conductors. For many years the orchestra has been conducted by two brothers, Carmine and Michael Ficocelli. This year the executive committee recommended that Carmine be relieved of all conducting duties, that Michael conduct three concerts, and that a guest conductor be placed in charge of the rest of the symphony schedule. The orchestra members wished to continue the previous arrangement, and the consequent impasse led to the board's cancellation. The society formally announced that it "will remain intact but will withdraw from the music field," and at the same time planned to continue the orchestra's children's concerts, although how was not stated. It also passed a resolution praising the Ficocelli brothers for their work during the past 25 years in furthering symphonic music in Youngstown.

### Carol Longone Opens Operalogue Series

The first of two subscription series of Operalogues, conducted weekly by Carol Perrenot Longone in the grand ballroom of Hotel Pierre, began on Oct. 11 and will continue through Dec. 13. The second series will start on Jan. 10. The illustrated musical lectures are presented on Wednesday mornings at 11 o'clock.

### Eleanor French Heads Department at Columbia

Eleanor French has been appointed head of the television and radio department of Columbia Artists' Management. For the past three years she has been associated with that organization's artists and public relations divisions.

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## RECITALS

(Continued from page 18)

tacked the bigger pieces with a power and abandon that were quite impressive, although not sufficiently controlled to prevent percussiveness. But he was inclined to exaggerate the proportions of smaller pieces, and the three Chopin mazurkas suffered from his imposition of completely illogical rubatos.

—A. B.

### Rafael Druian, Violinist Town Hall, Oct. 3 (Debut)

Rafael Druian, Russian-born violinist who studied in Cuba and at the Curtis Institute of Music in Philadelphia, launched himself into the New York music world in a debut of rare distinction. He has appeared in recitals elsewhere, and as soloist with the Philadelphia, Grant Park, and Indianapolis orchestras, but this was his first appearance in New York.

The freshness and taste of Mr. Druian's programming were on a par with his extraordinary qualities as a violinist. His list, notable for its exclusion of arrangements of any type, embraced Schubert's Sonatine in D major, Op. 137, No. 1; Bach's Suite No. 6, in E major (for violin alone); Ravel's Sonata; Stravinsky's Duo Concertant; William Flanagan's Chaconne; a Poulenc bagatelle; and Szymanowski's Notturmo e Tarantella. With the excellent collaboration of John Simms at the piano, the violinist accomplished an evening of genuine music-making.

Mr. Druian applied himself to any piece at hand effortlessly, and with a musical integrity that ruled out technical fireworks—which were unquestionably within his power, had he cared to indulge himself. The freedom of his bow-arm enabled him to play the Bach suite with majestic strength and the Schubert sonatine with elegant lightness. In evidence throughout the evening was a stylistic rightness of approach that was perhaps most remarkable in the Blues movement of the Ravel sonata, where the violinist's playing suggested that of a "hot fiddler" without falling into sugary devices. No small factor in Mr. Druian's accomplishment was his exceptionally varied and polished tone. Just as capable of a powerful fortissimo as of a fine-spun pianissimo, the violinist could fill the space between them with dynamic shades of seemingly inexhaustible variety; and

he built up musical structures where every nuance and phrase seemed to fall exactly into place.

—A. B.

### Esther Glazer, Violinist Town Hall, Oct. 3 (Debut)

Esther Glazer, a winner of the Walter W. Naumburg Musical Foundation Award, chose a program of high musical quality and enormous interpretative demands. It takes courage and idealism to make Bartók's Sonata for Violin Solo the central work on the program of a debut recital. Miss Glazer proved the soundness of her technical training and of her musical intelligence in her performance of the sonata. She was at her best in the lyric movement, called by Bartók Melodia, which she played with an intensity of tone and sustained line that revealed an emotional as well as intellectual comprehension of the music. Her performance of the other three movements was workmanlike, but less inspired and expressive.

The recital opened with a pedestrian interpretation of Kreisler's arrangement of Tartini's Devil's Trill Sonata. Miss Glazer encompassed the tricky passages without difficulty, but her tone lacked color and variety, and her phrasing was too cut-and-dried. There was nothing devilish about the trills as she played them. Again in Schubert's Sonata in A major, Op. 162, she played fluently, but with too much restraint and literalism. Miss Glazer captured the perkiness of Lukas Foss's Early Song, if she missed the latent anguish of Szymanowski's La Fontaine d'Aréthuse. In Sarasate's Introduction and Tarantelle the temperamental flair needed to make this old-fashioned music acceptable today was missing. Alice Shapiro was a highly competent and intelligent accompanist, although she was playing a very unresponsive and tubby-sounding piano.

—R. S.

### Pablo Castellanos, Pianist Carnegie Hall, Oct. 4 (Debut)

In the first half of his New York debut recital Pablo Castellanos, Mexican pianist, offered Bach's Fantasy and Fugue in A minor; Mozart's D major Sonata, K. 576; and Schubert's posthumous B flat major Sonata. A group of Mexican compositions, two Debussy preludes, and Chopin's A flat major Ballade made up the second half. When Mr. Castellanos was concerned with the slow movements of the sonatas—or any slow melodic passage, for that matter—his playing had considerable charm, for it was tonally pleasant, musically inflected, and coherent. He ran through faster sections rapidly enough, but with a shallow tone and insufficient articulation. The Mexican group comprised four well-constructed preludes by Carlos Chávez; five Naderias (Bagatelles) by Miguel Bernal Jiménez, dedicated to the pianist and played for the first time in New York; and four Mexican Dances by Manuel Ponce. Bernal Jiménez' attractive, tiny sketches suggest Indian rhythms and melodies in an impressionistic manner, as opposed to the rather lush Ponce dances, which are basically Spanish.

—R. E.

### Ariana Bronne, Violinist Town Hall, Oct. 4

Ariana Bronne, 25-year-old violinist of the Columbia Concert Trio, gave her first solo recital in six years on this occasion. With the poise and assurance of a seasoned performer (she made her debut at the age of twelve), the violinist played sonatas by Nardini-Ysaye, Mozart, and Hindemith; show-pieces of Stravinsky-Dushkin, Szymanowski, and Albéniz-Heifetz; and Jules Conus' Concerto in E minor.

Miss Bronne dispatched the opening Nardini sonata with reliable technique, musical sensibility, and rich, if a bit lush, tone. Her playing was clean, delicately detailed, and faithful to the line, if a little inclined toward the sentimental. All of the subsequent



Rafael Druian Solveig Lunde

works received the same highly respectable treatment, although the violinist seemed to feel no need to endow the separate works with distinctive stylistic emphasis. Gregory Ashman was the accompanist.

—A. B.

### Rosalina Guerrero, Pianist Town Hall, Oct. 5 (Debut)

Rosalina Guerrero, young Cuban pianist, made her New York recital debut in a program which included Beethoven's Rondo, Op. 51, No. 1, and Sonata Op. 31, No. 3; Schumann's Carnaval; Debussy's La Puerta del Vino, and Reflets dans l'Eau; Falla's Andaluza; Prokofiev's Toccata; and the first New York performances of Edgardo Martin's Conga, and José Ardévol's Danzón.

Miss Guerrero performed the Schumann work with verve and intensity, and she brought to the Debussy pieces a refinement of style and a delicacy of touch she did not display elsewhere in the program. The pianist's predilection for startling contrasts of tempos and dynamics, however, proved devastating to the Beethoven compositions, in which her technique seemed quite insecure. As the recital progressed her technical control increased to the point of adequacy for the works she played.

The Martin and Ardévol compositions are slight pieces incorporating arbitrary dissonances and Latin-American rhythms, to little effect.

—A. H.

### Solveig Lunde, Pianist Town Hall, Oct. 6

Returning to Town Hall for her first New York recital in several seasons, Solveig Lunde demonstrated, if proof was still necessary, that her command of the piano is rivalled by few other members of the younger generation. Her finger dexterity was equal to any demands that were made upon it—and she had not spared herself in choosing her program. She made legato melodies sing and marcato passages bark and bite. Her pianissimo tone was clear and luminous, and her fortissimo achieved exceptional roundness and body without ever becoming bangy or dry. Her chords were always balanced acoustically, with the inner voices plain, and her pedalling was a model of precise calculation.

Miss Lunde's program sandwiched new pieces among old ones. She played the first New York performances of three short pieces by Fartein Valen, a 63-year-old Norwegian atonalist whose works are only now becoming known in this country for the first time; and she affirmed her support of American composition by giving the premiere of William Bergsma's three-movement section, De Rerum Natura, of a suite called Tangents, from which she also played the Prologue. Elsewhere her list contained Bartók's transcription of Azzolino Bernardino della Ciaia's baroque Sonata in G, Beethoven's Waldstein Sonata, and a concluding Chopin group.

The Valen pieces (Gavotte and Musette, Op. 24; Nachtstück, Op. 22, No. 1; and Gigue, Op. 22, No. 4) resemble the early music of Alban Berg in their abandonment of conventional tonal harmony without a typically Schönbergian abandonment of conventional melodic structures and

rhythmic periods. They constitute a sort of atonal, but not twelve-tone, pre-classicism—friendly and inviting in sound and admirably idiomatic for the keyboard. Mr. Bergsma's new pieces (Unicorns, Fishes, and Mr. Darwin's Serenade) are also free in harmonic style and sonorous in pianistic conception, with a general air of witty understatement. Miss Lunde presented all the new works with an admirable understanding of their meaning and an ingratiating lucidity of texture.

Bartók's translation into modern pianistic terms of the archaic spacings and gruff abruptness of the Della Ciaia sonata Miss Lunde also realized with skill, but her grasp of the purely structural aspects of the music was insecure, and none of the movements hung together well. A similar looseness of conception, coupled with strange tempos and the arbitrary employment of a limited and not always apposite dynamic range, made the Beethoven sonata the least satisfactory adventure of the evening. The Chopin works were fleetly executed, although the pianist showed a tendency to slight a good many important accentuations.

—C. S.

### Josette and Yvette Roman Duo-Pianists Town Hall, Oct. 8 (Debut)

Josette and Yvette Roman, French duo-pianists, brought to their first New York recital polished technique, excellent ensemble and an extremely slick salon style. The attractive young sisters showed much poise and assurance in a program that included their own arrangements of Bach's C minor Fantasy and Liszt's Twelfth Rhapsody; a Mozart sonata in D major; the Schumann-Debussy Four Etudes en Forme de Canon; Milhaud's Scarra-mouche; and first performances of a Saint-Saëns polonaise, and Wesley La Violette's Lunar Rainbow.

The duo-pianists moved through their various assignments with expert timing and precision. The degree of technical perfection they attained was quite remarkable, as was the finish of their phrasing and the unanimity of their conceptions. The sisters displayed these attributes to advantage in such minor items as the Saint-Saëns polonaise and the La Violette piece, both of them watery, parlor affairs, the first related to Liszt, the second to Debussy. After their elegant, bright performance of Milhaud's

(Continued on page 22)

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## National Gallery Orchestra Makes Initial Recordings

WASHINGTON, D. C.—The music program of the National Gallery of Art added a new element this fall with the debut of the National Gallery Orchestra, Richard Bales, conductor, on LP recordings, made by the new WCFM Recording Corporation.

Concerts for the new season at the National Gallery began with a piano recital on Sept. 10 by Thomas Brockman, who played the new Samuel Barber sonata in his program. On Sept. 17, Jean Madeira, contralto, and Francis Madeira, pianist, gave a joint recital, with Mr. Madeira accompanying his wife in her part of the program. In the first orchestral program, on Sept. 24, Mr. Bales conducted the National Gallery Orchestra in his Songs of the American Revolution, Schubert's Fifth Symphony, and the first complete performance here of Handel's Royal Water Music. On Oct. 1, Jeannette Haien was piano soloist with the orchestra in Beethoven's Emperor Concerto.

Concerts at the Phillips Gallery



Bart Fay

### NORWALK OPENS COMMUNITY CONCERT DRIVE

Ward French, president of Community Concert Service, attends the dinner that opened the annual membership drive of the Community Concert Association of Norwalk, Conn. From left to right: Mr. French; Mrs. Spivakovsky; Lawrence Cavanaugh, president of the Norwalk association; Hildegard; Dr. Eugene C. Beck, former president; John Shafer, baritone, who sang at the dinner; Tossy Spivakovsky, violinist; and Humphrey Douless, of the Coppicus and Schang bureau

opened on Oct. 1 with a performance by the Classic Trio—Sylvia Meyer, harp; Britton Johnson, flute; and Abe Cherry, viola. On Oct. 8, Paul Hume, baritone and music critic of the Washington Post, sang a fine program of songs, with excellent accompaniments by Russell Woolen. On Oct. 9, Anthony Chanaka gave a piano recital.

Constitution Hall's first orchestral program this season was on Oct. 10, when Eugene Ormandy conducted the Philadelphia Orchestra.

—CHARLOTTE VILLÁNYI

## Sao Paulo

(Continued from page 9)

the St. John Passion, conducted by M. Braunwieser, with Giselda Guerra, T. Filippetti, J. F. Peduto, J. Calil, P. Ansaldo, and E. Arantes as soloists. The work was better performed in 1944, under the direction of F. Franceschini.

The opera season in São Paulo seldom offers anything new, but clings to the standard Italian and French operas. The 1949 season, however, began on Sept. 30 with a gala performance of Carlos Gomes' *O Guarany*. The cast included Mario del Monaco, Maria de Sá Earp, Paulo Fortes, and Nicola Rossi Lemeni. Tullio Serafin conducted. The summit of the season was reached with Boito's *Mefistofele*, with Mr. Rossi Lemeni in the title role, and other parts sung by Norina Greco, Mary Gazzi, and Assis Pacheco. Mr. Serafin again conducted. The season closed with Massenet's *Manon*, conducted by Armando Belardi, and sung by Tercina Saraceni, Mr. Pacheco, Paulo Fortes, and Americo Basso. Other works given during the season were Puccini's *Tosca*, conducted by Mr. Belardi, and sung by Miss Greco, Gianni Poggi, and P. Ansaldo; Bizet's *Carmen*, conducted by Edoardo de Guarnieri, and sung by Fedora Barbieri, Mr. Del Monaco, and Raffaele de Falchi; Verdi's *Un Ballo in Maschera*, conducted by Mr. Serafin, and sung by Carla Caputi, Miss Barbieri, Mr. Poggi, and Mr. Ansaldo; Verdi's *Aida*, conducted by Mr. Belardi, and sung by Miss Greco, Miss Barbieri, Mr. Del Monaco, and Mr. De Falchi; Puccini's *La Bohème*, conducted by Mr. De Guarnieri, and sung by Miss Sá Earp, Mr. Pacheco, Mr. De Falchi, and Mr. Basso; Donizetti's *Lucia di Lammermoor*, conducted by Mr. De Guarnieri, and sung by Agnes Ayres, Mr. Pacheco, Mr. Ansaldo, and Mr. Basso; and Puccini's *Madama Butterfly*, with a cast including Vanda Ottilica, G. Rosa, and Roberto Miranda.

## Don Carlo Preview Staged by Salmaggi

In the Brooklyn Academy of Music on Oct. 14, Alfredo Salmaggi anticipated the Metropolitan Opera revival of Verdi's *Don Carlo* by presenting the first American performance of that opera since the Metropolitan last gave it in the fall of 1922. The long-promised Salmaggi production, while definitely in the popular-price tradition, was seriously conceived and carried through; and the individual performances were adequate enough to give the hearer some acquaintance with the score.

Detailed discussion of the tangled history of the work must wait for the Metropolitan opening; suffice it to say that the score is musically fascinating, and, more important from the practical point of view, contains much that is immensely effective in performance.

The most praiseworthy single impersonation was that of Valfrido Patacchi as Philip II. He presented his part with intelligence and musicality, and despite a somewhat dry voice made a good deal of *Ella giammai m'amò*. Rosalia Maresca, as Elisabetta, although stiff in movement, sang with conviction and a real operatic flair, especially in her scene in the last act. Claudio Frigerio sang Rodrigo's music reliably (memory slips aside) and gave an earnest and stagewise dramatic performance. The *Don Carlo*, Frank Eckhart, struggled hard to master the vocal problems posed by his role, but never succeeded. Eleanor Knapp had a spacious conception of Eboli's music, but difficulties with pitch marred her performance. Lloyd Harris, in a ghoulish makeup, was an effective Grand Inquisitor.

Lesser parts were taken by Adrian La Chance, Savina Dantes, Philip Curzon, and Beatrice Fairshaw. Anton Coppola conducted, and held his forces together resourcefully. The chorus, prepared by Edoardo Petri, sang better than in most Brooklyn Academy of Music performances.

—JAMES HINTON, JR.

## Charlotte To Give Haubiel Opera Premiere

CHARLOTTE, N. C.—The Charlotte Opera Association will present the first performances of Sunday Costs Five Pesos, a one-act comic opera based on a Mexican folk play by Josephina Niggli and composed by Charles Haubiel, on Nov. 6 and 7. It will be given together with Blennerhassett, composed by Vittorio Giannini to a libretto by Norman Corwin. Other productions will be *Martha* and *The Chocolate Soldier*.

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### Rodgers and Hammerstein Appoint Davidson Manager

According to a recent announcement, Richard Rodgers and Oscar Hammerstein 2nd has appointed the James A. Davidson Management as their representative for Rodgers and Hammerstein Nights. The Davidson unit will consist of a concert orchestra, chorus, and soloists. All of the personnel will be selected by Mr. Rodgers and Mr. Hammerstein, as will the program, which will include music from their past and present shows. The Davidson unit will commence booking immediately for the 1950-51 season. Management of Rodgers and Hammerstein Nights for availability to symphony orchestras will continue with William Music, Inc.



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## RECITALS

(Continued from page 20)

Screamouche, the audience demanded an encore, and the sisters repeated the third movement. But their approach to Mozart and Bach, essentially the same as their approach to everything else, left the emotional depths of the music completely unexplored.

—A. B.

### Oscar Brand, Folk Singer Randolph Singers Town Hall, Oct. 7

American folk songs were contrasted with sixteenth- and seventeenth-century European madrigals in this program, given by artists who are better known on the radio than in the concert field. Oscar Brand, accompanying himself on the guitar, contributed the folk songs. Aided by a microphone, his voice was serviceable enough for singing the relatively dull tunes, and he projected the far more interesting texts distinctly. In a mildly humorous fashion he informally sketched the background of each song and sometimes told how he had come upon it. His total presentation, however, was neither artless nor artful enough to lift it above the routine. The Randolph Singers, a quintet directed by David Randolph, offered madrigals by Morley, Wilbye, Lasso, Monteverdi, Vecchi, and their contemporaries. The ensemble and its director were seated around a table, and Mr. Randolph introduced each work with brief historical comment. Although the ensemble failed to bring out many subtleties, it performed a valuable service in giving voice to such enduringly beautiful compositions.

—R. E.

### Bernice Reaser, Pianist Town Hall, Oct. 8, 5:30

In her fourth New York recital, and her first since 1946, Bernice Reaser played Haydn's Andante and Variations; the Bach-Busoni Chaconnet; Brahms's E flat minor Intermezzo, Op. 118, No. 6, and G minor Rhapsody, Op. 79, No. 2; Ravel's Sonatine; two Chopin études; and Scriabin's Fourth Sonata. Miss Reaser revealed an admirably relaxed technique that was a pleasure to watch. Unfortunately, the excellently resonant tones produced by her left hand, abetted by heavy pedaling, almost consistently overpowered those produced by the right, and, top and inner voices were lost in the welter of sound. Yet in Chopin's E major Etude, where she concentrated on bringing out the melodic line, she could achieve a singing tone and attractive musical phrasing. The pianist's general tendency to dramatize the music found its most appropriate outlet in the Scriabin sonata, in which she scaled the dynamics skillfully.

—R. E.

### Manfred Hecht, Baritone Town Hall, Oct. 8, 3:00 (Debut)

Manfred Hecht was born in Vienna but brought to this country at an early age. He has had considerable experience in modern opera, having appeared in the role of Sid, in the first American production of Benjamin Britten's *Albert Herring*, at Tanglewood, in 1949, and in the title role of Jacques Ibert's *Le Roi d'Yvetot*, in the American premiere of that opera, at Tanglewood, in 1950. One of the novelties of his program was *The Creed of Pierre Cauchon*, from Norman Dello Joio's opera, *The Triumph of Joan*, in its first New York performance. Mr. Hecht sang the monologue with considerable dramatic fervor, although his voice seemed less suited to music of such heavy texture than to works of more lyric character.

In Schubert's *Fischerweise* and Der



Dorothy Eustis



Friedrich Gulda

Jüngling an der Quelle, where he was not striving for volume and extremes of range, Mr. Hecht's voice was pleasant in quality. A quaint aria by Thomas Selle, *Vom dreissigjährigen Krieg*, gave him the opportunity to demonstrate considerable technical ability. But his performances of Schubert's *Gruppe aus dem Tartarus*, and *Heliopolis*, and of Hugo Wolf's *Der Feuerreiter* were pallid and inadequate both in interpretative conception and execution.

Mr. Hecht sang Max Helfman's *Kol Kara*, a moving setting of a tragic poem in Hebrew by Hana Senesch, very well. He also did more than justice to Reuven Kosakoff's *Mother Goose Suite*, a series of five of the familiar nursery rhymes set to shapeless melodies that were harmonized with inappropriate sophistication. With his intelligence and musical gifts, Mr. Hecht should be able to get more color and excitement out of his voice than he vouchsafed at this recital. Leo Taubman was the accompanist.

—R. S.

### Friedrich Gulda, Pianist Carnegie Hall, Oct. 11 (Debut)

Whatever the outcome of his troubles with Immigration and Naturalization Service officers enforcing the new Internal Security Act (which is discussed on page 3 of this issue), we can be happy that Friederich Gulda was able to give his recital. For he proved to be a profoundly gifted artist, one of the best young pianists Europe has sent us in the past twenty years. His prodigious technique was controlled by keen musical intelligence and natural refinement. Diffident and extremely modest in appearance, he played with a concentration and intensity that belied his shy platform manner. Although he is only twenty, he showed the interpretative format of a veteran.

Mr. Gulda's program was built around two major works, Beethoven's Sonata in C minor, Op. 111, and Prokofiev's Sonata No. 7, Op. 83. It was a bold move to program one of Beethoven's most subjective sonatas for a debut, but his performance justified the choice. Mr. Gulda did not quite evoke the grandeur and superhuman energy of the first movement, a musical conception to be compared only with such works as Michelangelo's fresco of the Last Judgment. But he played the Arietta and variations with consummate technical skill and true inwardness of spirit. The ethereal pianissimo of his tone in the arabesques and trills was matched by sensitivity of phrasing and a reflection of the supernal quality of the music.

The most notable aspect of his performance of the Prokofiev sonata was not his keyboard acrobatics (which were highly impressive) but his delicacy of treatment. Instead of tonal smears and repetitive climaxes, one heard the integrated texture of the music with all its highlights and shadows. Even the vulgar little theme of the Andante caloroso was so tastefully handled that it lost much of its commonplaceness. When he wished, Mr. Gulda could build up tremendous crescendos of tone and hypnotic rhythmic ostinatos, but he was always concerned with the over all de-

sign of the music. In forte passages, his tone was sometimes brittle, since he used more of hand and wrist than weight for big tone, but his range of piano and pianissimo was amazing.

In Haydn's Andante con Variazioni in F minor, which opened the program, and most memorably in Debussy's *Feux d'Artifice*, which closed it, he proved himself an expert tonal colorist. His encores, familiar works by Schubert, Beethoven, Mozart and Chopin, were chosen for musical value rather than technical display, a characteristic gesture of a young man who is obviously a sterling artist.

—R. S.

### Dorothy Eustis, Pianist Town Hall, Oct. 11

Dorothy Eustis showed her not inconsiderable gifts as a pianist to most consistent advantage in the American works on her program. In these works—Marion Bauer's *Dance Sonata* (first New York performance) and Griffes' *Night Winds*, and *Clouds*—the recitalist applied herself with a spontaneity and sense of color evident only desultorily in a program that also included Beethoven's Sonata in E flat, *Les Adieux*; Franck's *Prelude, Chorale et Fugue*; a sonata in D minor by C.P.E. Bach, and short pieces by J. S. Bach and Chopin. Miss Eustis played these in much the same way, always adequately, if without sufficient variety of touch and tone to lift her performances above the average.

(Continued on page 24)

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## Los Angeles Series Presents Opening Programs

LOS ANGELES.—The Evenings on the Roof programs, given in the Wilshire Ebell Chamber Music Hall, seem headed for unexpected and unprecedented popularity this season. The first two concerts were played to full houses. Fourteen miscellaneous programs; six Mozart programs, each of which will include one contemporary work; and two Beethoven recitals,

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### OAKLAND CIVIC CAMPAIGN BANQUET

At the annual membership-campaign banquet of the Oakland Civic Music Association, Mrs. Nancy Pauline Turner (fourth from left) welcomes as guests Claramae Turner; her accompanist, Nino Comel; Herta Glaz; and Eugene Conley, who entertained the 300 Civic campaign workers in the California city

played by Joseph Schuster, have been planned.

The opening concert, on Sept. 18, offered Poulenc's Violin Sonata; Beethoven's Violin Sonata, Op. 30, No. 2; and Messiaen's quartet For the End of Time, a novelty that scarcely lived up to its pretentious program. The performers were Joachim Chassman, violin; Edmund Chassman, clarinet; Shibley Boyes, piano; and Michel Penha, cello.

Hindemith's Chamber Concerto, for cello and ten solo instruments, played by James Arkatov with an orchestra conducted by Zoltan Kurthy, was the major work in the second concert, on Oct. 2. The program also included Bach's Suite No. 1, for unaccompanied cello, played by Mr. Arkatov; Haydn's Divertissement No. 2, for flute, violin, and cello, played by Doriot Anthony, Marshall Sosson, and Michel Penha; and Beethoven's Septet in E flat.

The first of the Mozart series was played by the excellent American Art Quartet. Mozart's Quartet in G major, K. 387, and Quartet in C major, K. 465, shared the program with Hindemith's early Quartet No. 3, Op. 22, written in 1922.

Gian-Carlo Menotti's operatic double-bill, The Telephone and The Medium, heard here for the first time, opened on Oct. 5 for an indefinite run at Hollywood's El Capitan Theatre. James A. Doolittle is the producer. The Telephone was sung by Maria D'Attili and Loren Welch; the cast of The Medium included Mary Davenport, Evelyn Keller, Miss D'Attili, Dorothy Staiger, Ted Barnett, and Mr. Welch. William McDermott is the conductor, Roger Gerry the director, and Rita Glover the set designer.

Miriam Molin, pianist, gave her debut recital in Wilshire Ebell Theatre on Sept. 24. Her program included the first public performance of Ernst Krenek's George Washington Variations. James Stanley, baritone, made his debut in a recital in Assistant League Play House on Sept. 29.

—ALBERT GOLDBERG

### Publishers Campaign To Protect Copyrights

The Music Publishers' Association of the United States has launched a campaign to protect copyrights against unauthorized recordings of radio programs, according to Arthur A. Hauser, president. "It's against the law to make such recordings without fulfilling the legal responsibilities to the copyright owners," Mr. Hauser said, "even if the transcriptions are merely for home use—and it's all the worse if they are offered for sale." Each music-publishing firm will take the responsibility for protecting its own copyrights.

### St. Louis Opera Closes 1950 Season

ST. LOUIS.—Frequently threatening weather and four nights when the performances were completely rained out brought the total attendance for the St. Louis Municipal Opera season down to 807,229. In spite of this, it was financially successful.

The final production was the first given out of doors of Rodgers and Hammerstein's Carousel. The cast included Virginia Haskins, Winifred Heidt, Edwin Steffe, and some principals from the original and road companies of the musical. The staging of the ensembles was a great credit to John Kennedy. Watson Barrett was responsible for the spectacular sets and Edwin McArthur for the excellent conducting.

The week preceding was devoted to a Rodgers and Hammerstein Music Festival, with the orchestra augmented to seventy players. The soloists were Marguerite Piazza, Miss Heidt, David Poleri, and Mr. Steffe, and the ballet and chorus took part. A record audience for a single performance, 12,123 persons, attended one of these programs. A new weekly record of 83,547 was established by the production of The Desert Song.

The season's repertoire also included Brigadoon, Rosalie, East Wind, Of Thee I Sing, Robin Hood, Lady in the Dark, The Pink Lady, and Whoopie.

—HERBERT W. COST

### Operas Announced For San Antonio Series

SAN ANTONIO.—The seventh opera festival, to be sponsored next February by the San Antonio Symphony Society, will include Aida, Madama Butterfly, The Barber of Seville, Salome, and The Old Maid and the Thief.

The San Antonio Symphony, Max Reiter, conductor, opens its season on Nov. 11. Soloists in the fifteen subscription programs will include Rudolf Firkusny, Yehudi Menuhin, Kirsten Flagstad, Julius Hegyi, Artur Schnabel, Gregor Piatigorsky, Clifford Curzon, Boris Christoff, Sigi Weissenberg, Erica Morini, and Frances Yeend. Leopold Stokowski and Eugene Ormandy will be guest conductors, and the Singers' Society, Charles Stone, director, will appear in one program.

Four events have been announced for the Tuesday Musical Artist Series, five for the Friends of Music Series, and four for the San Antonio Chamber Music Society Series.

—GENEVIEVE TUCKER

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## RECITALS

(Continued from page 22)

age. But there were measures in the Franck and Chopin works that corroborated the good impression she made in the American ones.

Miss Bauer's Dance Sonata is a highly pianistic product of the composer's well-known craftsmanship. Its idiom is essentially dissonant tonal, though there are suggestions, skillfully disguised, of MacDowell in the first movement. The second, a set of nicely juxtaposed variations on a sarabande, is perhaps the most interesting, although the toccata-like last movement has an attractively peppery flavor.

—A. B.

### Judith Doniger, Soprano Town Hall, Oct. 12

In her first New York recital, Judith Doniger, who has appeared as soloist with the symphony orchestra of her native St. Louis, gave evidence of having a basically good dramatic soprano voice. Her method of singing, however, seldom permitted her to realize its potentialities, and her interpretations were generally immature and incompletely projected. Her program included two Bach arias; two Beethoven songs; a seemingly interchangeable group of five Castelnuovo-Tedesco settings of Shakespeare songs; *Io son l'umile ancella*, from Cilea's *Adriana Lecouvreur*; *Un di ero piccina*, from Mascagni's *Iris*; five Marx songs; and a contemporary American group.

Miss Doniger's voice was strong and of more than adequate volume throughout its range, but it was uneven in scale and almost completely lacking in overtones. She did not seem to sing easily, and although her approach was honorable she seemed too occupied with solving vocal problems to differentiate very much be-



Fernando Valenti Francine Falkon

tween the varying styles of the music she had chosen. Robert Payson Hill was at the piano.

—J. H., Jr.

### Melvin Ritter, Violinist Town Hall, Oct. 13

Melvin Ritter, a violinist of substantial attainments, musical and technical, presented a standard program that embraced the Corelli-Leonard La Folia; Bach's Sonata No. 1 in G minor, for violin alone; Franck's A major Sonata; Prokofiev's Concerto No. 1 in D major; and items by Beethoven and Ravel.

Although Mr. Ritter did not reach his stride until the program was well under way, his performances were always intelligent and musicianly. His Corelli and Bach were meticulously phrased, clean in detail, and clear in structure, if rather wooden emotionally. But the Franck sonata seemed to awaken hitherto unsuspected sensibilities, and the violinist brought to it, in addition to intellectual command, an abandon and fervor that made his performance quite stimulating. He was also very nicely attuned to the Prokofiev concerto, again with rewarding results, although his performance might have benefitted from a bit more bite and brilliance. Jean Kirstein was the capable accompanist.

—A. B.

### Virginia Reinecke, Pianist Town Hall, Oct. 14, 3:00 (Debut)

A native of Baltimore, Virginia Reinecke has given recitals there and appeared as soloist—as the result of winning a competition—with the Baltimore Symphony. She opened her generally excellent first New York recital with Bach's First French Suite, in G major. A firm touch, which gave the soft tones admirable carrying power and the loud ones some hardness, characterized her playing of the Bach work as well as the rest of the program. The Courante was not pedaled clearly enough for the speed at which she chose to play it, but the Gavotte and Gigue had rhythmic élan and the Sarabande an unsentimental graciousness. In Schumann's Fantaisie, which followed, her playing of the third section almost consistently projected its lyrical elements beautifully. Her performance of the first two sections, although commanding respect for its intelligence, suffered from a sense of effort in her handling of the successive climaxes and from her inability to give continuity to the many diverse passages. A nocturne and two études by Chopin were capably played, as was Howard Thatcher's conventional Gavotte, presented for the first time in New York. Miss Reinecke's performances of Ravel's *Jeux d'Eau* and *Oiseaux Tristes* were practically perfect, however, revealing their many colors and textures with a lovely tone and maintaining a sustained poetic mood. Her playing of Debussy's *L'Isle Joyeuse*, which closed the program, did not quite match those of the Ravel works in quality, for it was a little rushed and hard in tone.

—R. E.

### John Feeney, Tenor Carnegie Hall, Oct. 15

John Feeney offered a miscellaneous program that included classical arias and songs as well as favorite

works from the lighter repertoire. He sang Handel's *Where'er you walk*; *M'appari*, from Flotow's *Martha*; and other standard selections at the beginning of the program, but he was most warmly received in his Irish songs. Carroll Hollister was his accompanist.

—N. P.

### Eugene Seaman, Pianist Town Hall, Oct. 14, 5:30

Eugene Seaman's second program in the Interval Concert series combined Beethoven's Sonata in E major, Op. 109, and Schumann's Sonata in G minor, Op. 22, with a group of short pieces by American composers—Reinagle, Wendell, Mason, Gottschalk, MacDowell, Griffes, and the performer himself.

Mr. Seaman achieved considerable success with the American selections, in which his talent for delicate tonal shading was put to good use. Reinagle's crisp Allegro, and Gottschalk's amusing *Le Bananier* were rewarding revivals, but Mason's long and sentimental *L'Amitié pour L'Amitié* hardly seemed to justify the devoted attention given it by Mr. Seaman.

The Andantino of the Schumann sonata offered the pianist another opportunity for sensitive playing at the lower dynamic levels. He did not, however, manage to project the more vigorous and sturdy portions of the Schumann and Beethoven works very satisfactorily, since he was seldom able to produce an adequate tone from his instrument when the music demanded anything above a forte.

—A. H.

### Francine Falkon, Contralto Town Hall, Oct. 15, 3:00

In this third New York recital since her debut here in 1947, Francine Falkon offered a list of works that were for the most part suited to her ample resources, and presented them with really superior intelligence and musical awareness. Her apparent inability to rid herself of muscular tensions, however, detracted from her otherwise exceptionally handsome stage presence and prevented her competent vocalism from achieving quite the spontaneity of communication it should have had.

Miss Falkon's finest accomplishment of the afternoon was her beautifully shaped phrasing of the two songs that make up Brahms's Op. 91—*Gestillte Sehnsucht* and *Geistliches Wiegenlied*, both of which call for viola and piano accompaniment. In these her voice had its characteristic richness in the middle register, and there was a sense of relaxation in her treatment of dynamic shadings.

Elsewhere her interpretations were of variable persuasiveness. Although her singing was always well-wrought and musical, her diction was frequently unclear, and her upper voice tended to harden in quality at high dynamic levels. Her conception of the *Laudamus* for Mozart's great Mass in C minor, which opened her program had considerable spaciousness, but she did not vocalize its coloratura very cleanly. She projected the adoration of Bruckner's Ave Maria with quiet inwardness, however, and after an inhibited and overcoy performance of Marx's *Der bescheidene Schäfer* was able to recreate in most satisfying fashion the loneliness of Wolff's *Die heisse schwüle Sommernacht*. She lent charm and variety to Castelnuovo-Tedesco's *Am Teetisch*, but her voice did not have sufficient weight and was not secure enough in focus to bear the declamatory weight of Strauss's *Frühlingsfeuer*.

Refreshingly unusual songs by Kilpinen and Medtner were all most charmingly projected. Kilpinen's *En varmelodi* is a modest and beautiful song, and Medtner's *Valse* and *Der Engel* are both worthy representatives of the output of that neglected composer. A stultifyingly ordinary group by contemporary American song

writers closed the afternoon. Donald Aument Smith furnished sympathetic accompaniments, and Bernard Ocke played the viola for the Brahms songs.

—J. H., Jr.

### Aeolian Trio Town Hall, Oct. 15, 5:30

The Aeolian Trio—Werner Torkanowsky, violin, Lorin Bernsohn, cello, and Carl Mosbacher, piano—played a well-chosen program, consisting of Brahms's Trio in C major, Op. 87; Casella's *Siciliana e Burlesca*; Mozart's Trio in E major, K. 542; and Beethoven's *Variations on Ich bin der Schneider Kakadu*, Op. 121a, with varying degrees of success. All of the works were sensibly handled with regard to style, but not all were executed with equal aplomb.

The Mozart trio was dispatched with appropriate neatness from start to finish, and Casella's lovely *Siciliana* and bumptious *Burlesca* also met with an agreeable performance. The Brahms and Beethoven works, however, seemed to find the string players frequently at odds when it came to intonation. Occasionally, too, they seemed a bit sluggish at negotiating some of the more rapid passages.

—A. H.

### Ruth Strassman, Pianist Town Hall, Oct. 16

Piano playing of unusual musical intelligence was provided by Ruth Strassman when she made her first appearance in an uptown New York concert hall. Newark-born, she holds a Griffith Music Foundation award. She has been soloist with the New York University Orchestra, and has given recitals at Lafayette College, Cornell University, and Mills College.

Miss Strassman's technique was always adequate to the heavy demands she made on it. Chords and passage work were alike in their clarity and attractively solid tone quality, and balances between voices were impeccably adjusted at all times.

She opened her program with an aristocratic and singing performance of the Romanza in A flat major that is attributed to Mozart, and followed it with a delightfully crisp and sunny version of Hummel's Rondo in E flat major, Op. 11, a jolly, good-natured

(Continued on page 26)

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Eleanor Steber

### Eleanor Steber Signs with Judson

Eleanor Steber, soprano of the Metropolitan Opera, will be under the management of Judson, O'Neill and Judd, Inc., division of Columbia Artists Management, during the 1951-52 season. Arthur Judson will represent Miss Steber in all of her artistic activities. Miss Steber remains under the management of James A. Davidson for the 1950-51 season.

### Violin Contest Scheduled in Rome

ROME.—The concert committee of the Accademia Nazionale di Santa Cecilia has organized an international competition for violinists, in memory of Arrigo Serato. Contestants must be under the age of thirty as of Jan. 1, 1951. Applications are due by April 30, and the contest will begin on June 4 in this city. The first three prizes will be 500,000, 300,000, and 200,000 lire. Further information is available from the secretary of the academy, 6 Via Vittoria, Rome.



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## New Zealand

(Continued from page 6)

of Australia (which is, by the way, 1,200 miles to the west of New Zealand). Such tours, as well as those of New Zealand ensembles, are amicably co-ordinated by the societies up and down the country. Each society presents four or five regular concerts a year, and stands ready to arrange others at short notice when players present themselves. Cases in point are programs by a sextet of members of the Boyd Neel Orchestra and groups from the National Orchestra, and three-night cycles of Beethoven piano-and-violin sonatas, played by Lili Kraus and Robert Pikler, now first violinist of the Musica Viva.

Choral societies carry on our oldest musical tradition, and merit more support from the young than they sometimes receive. Apparently the new life in school-orchestra music has no effective counterpart in choral singing. Three or four concerts each year of standard oratorios and masses are given in most cities, and Handel's Messiah is given virtually everywhere each December. Some enterprising work, including performances of contemporary music, is accomplished by smaller choirs and university groups. Christchurch Cathedral, which has always been a center of good church music, gives an annual performance of Bach's St. Matthew Passion.

Of all the permanent ensembles in New Zealand, vocal and instrumental, the Schola Cantorum of Wellington maintains the highest standard. Formed fourteen years ago by the Canadian musician Stanley Oliver, the Schola consists of 36 singers, mostly professional, chosen by invitation. The choir rehearses to perfection, performs only when it is ready, and does not seek to make money. At the Auckland Music Festival this winter it sang superbly in unaccompanied masses by Palestrina and Vaughan Williams, and it brought to Bach's B minor Mass an almost ideal texture. The present group is notable for its brilliant tenors.

NEW compositions have a fair chance of performance in New Zealand nowadays, even on the air. Several small annual competitions are held. This year the Auckland Music Council and the Wellington Chamber Music Society have offered £50 each for a festival overture and a chamber-music work. The New Zealand Guild of Composers furnishes a forum for composers, and in Wellington they hear each other's works played by a society for contemporary music.

Douglas Lilburn, now in his thirties, is New Zealand's outstanding composer. If he has not allied himself with the most advanced movements, this may be because it is enough of an experiment to be a composer at all in a new country. His similarity to Vaughan Williams, who was his teacher, goes below the surface. He is poetic, earnest, and devoid of self-consciousness. His music sometimes has humor, but like most New Zealanders he avoids the clever way out of a difficulty.

Some of Lilburn's earlier music was written in Christchurch at a time when that peaceful city housed a group of fruitful musicians and when a group of younger poets were founding the Caxton Press, our most distinguished publishing house. Later Mr. Lilburn moved northward, and he is now lecturer in composition at Victoria University College, in Wellington. Each year he conducts the composition class at the summer school at Cambridge. He has written several works for string orchestra, sonatas and many graceful smaller pieces for piano, sonatas for violin and clarinet, and string quartets. Each is comfortably idiomatic for its medium, and each was written with specific performers in mind. Similar opportunities have not yet opened up for Lilburn in the symphonic field. It is not yet clear

whether he will permanently influence the younger composers who are just emerging, but at least they will owe him something of their status. He was the first to establish composition as a full-time calling in New Zealand, and to abstain from other means of livelihood during his crucial years.

A large lottery, the only legal one in New Zealand, is run several times a year under state control. Its considerable profits, which went formerly to charity, have been used lately to send young musicians, actors, and dancers overseas for study periods of about two years. One of the beneficiaries is the young pianist Richard Farrell. Several composers have also been sent. They need make no promise to return to New Zealand, but if they do they will find that the people are learning to consider the musician's vocation a natural one.

ONE-FIFTEENTH of the population of New Zealand takes little part in the foregoing activities. The Maoris have their own music, a highly developed vocal art, expert in its use of quarter-tones. Some of it lies halfway between speech and song, rhythmically flexible and adventurous, in a language not unlike Italian—a language ideal for oratory, another art the Maoris have perfected and still practice.

Maori music does not belong to the concert platform, although it is in demand there now. It has grown up as the natural expression of domestic and tribal occasions. The chanting at a funeral, in a tribe that has kept its traditions, is one of the most moving of musical experiences. The Maoris transfer their intensity to a European church service. To attend Mass, for instance, in an all-Maori church, is to hear the service anew. The congregation knows the rhythm of its responses, respects and savors each syllable, and steps surely down its intervals. The children join in, for the Maori does everything *en famille*.

Europeans usually hear arrangements of traditional Maori songs set to a humdrum piano bass, with distortions of melodies that were originally diatonic. Tourists are entertained with these arrangements and applaud them, and Europeans even help to compose them. By now there is so much confusion that one popular hit, *Maringa Ai*, is Brahms's Lullaby. Though the Maoris originally did not harmonize their chants, they are now quicker than the Europeans in adding parts. Small children who have learned the Brahms melody from a European teacher can sing it as they stroll down the street, adding enchanting and quite un-Brahmsian harmonies.

The Maoris can excel in purely European music when they wish. At a recent performance of Purcell's *Dido and Aeneas*, at the Auckland Teachers' Training College, the role of Dido was magnificently played and sung by a Maori. Our music would be richer for more of their company. On the whole, though, the Maoris' new confidence turns their musical impulse into the revival and development of their own music.

English folk music is not transferable to New Zealand. Our climate is violent, our scenery sharp and lonely, our flora and fauna peculiar to us. In the simple songs that are the root of music we have not found ourselves. If we turn to put our countryside to music, we find the Maori in longer and truer possession. The names of our villages, plants, and birds are in their songs, and in their language, which we have not troubled to learn.

It is a question which race is more discomfited by the present position. We live in legal and social equality with each other, at a respectful distance, with little musical communion except in American jazz, to which the Maori brings a loving flair. Real fusion, when it comes, should be the making of New Zealand music.



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## RECITALS

(Continued from page 24)

work. Mendelssohn's *Variations Sérieuses*, while suitably diversified, emerged with admirable unity because of the expert timing of the breaks between variations and the neatly shaded dynamics, which built gradually to a fine climax at the end.

The high points of Miss Strassman's recital, however, were two sonatas—Beethoven's Sonata in A flat major, Op. 110, and Bartók's Sonata (1926). To the difficult Beethoven work she brought her excellent technique to play the music as written and the particular combination of tension and spaciousness that gives coherence to the composer's complex development of the musical materials. Bartók's brilliant sonata was played with equal stylistic felicity—with uncompromising boldness and relentless drive.

The program included the first performance of four pieces from Piano Suite for Young People, written last summer at the MacDowell Colony by Irwin Bazelon. Entitled *Dance for a Tom Boy*, *Cowboy Song*, *Christmas Carol*, and *Circus Parade*, the sketches are mildly dissonant, well made, and more subtly suggestive of the titles than most children's pieces.

The pianist ended her program with Liszt's transcriptions of two Schumann songs—*Widmung* and *Frühlingsnacht*—and Liszt's *Mephisto Waltz*. The Lisztian manner dominated the playing of the transcriptions—perhaps justly—so that the melodies were treated with considerable rubato. The *Mephisto Waltz* had the requisite virtuoso sweep as well as unusual cohesiveness.

—R. E.

### Fernando Valenti, Harpsichordist Town Hall, Oct. 15 (Debut)

Fernando Valenti offered a delightful program of seventeenth- and eighteenth-century music in his first New York recital. Familiar works by Couperin, Farnaby, Rameau, Scarlatti, and Bach were supplemented by less-well-known compositions of three Spanish composers, José Galles, Antonio Soler, and Mateo Albéniz.

Mr. Valenti's technique was unsailable, and the rightness of his interpretations was a pure joy. He never played mechanically, but on the other hand, he never indulged in the extreme rhythmic freedom sometimes heard in harpsichord recitals. Bach's



Ruth Strassman Jeanette MacDonald

Partita No. 1 in B flat major, Antonio Soler's three sonatas—C minor, D flat major, and D major—and five of Domenico Scarlatti's sonatas provided the major pleasures in an evening full of them. In the partita, the young artist was to project the dignity of the Prelude and Sarabande as convincingly as he propounded the rollicking abandon of the Gigue.

—A. H.

### Jeanette MacDonald, Soprano, Carnegie Hall, Oct. 16 (Debut)

Jeanette MacDonald, after receiving tributes for her work on the screen, both dramatically and musically, has toured in concert and recital for several years, but this was her first appearance on the New York recital stage. Perhaps an appearance in a smaller hall might have conducted to higher artistic results—but certainly not to financial ones, for Carnegie Hall was packed with an audience unrestrained in its enthusiasms.

As on the screen, the singer must be praised for the inherent beauty of her voice and the unusual excellence of its production. The most careful listening could discern no shadow of a break in the difficult notes around F-sharp; the high tones were beautifully placed; and the highest were sung without effort and were well sustained.

That Miss MacDonald's communicativeness in the matter of the meaning of her songs or of their musical intention equalled her technical prowess, cannot, unfortunately, be said. Frequently, and at important moments, the seemingly inescapable Hollywood glamor descended like a cloak, with results which were less than admirable. Her diction was none too clear—best in French, curiously enough. Strauss's *Morgen* is scarcely in her line, and Grieg's lovely *A Swan* was sung in the appalling German version that has only a sketchy connection with Ibsen's original. A group

of folk songs was well done. Un bel di from *Madama Butterfly* also went well, as did Bachelet's *Chère Nuit* and Delibes *Les Filles de Cadix*. A group by Italian, English and American composers ended the printed list. There were numerous encores, which included the Jewel Song from *Faust*.

—J. A. H.

### OTHER RECITALS

LUCILLE PEOPLES, soprano; Town Hall, Sept. 24.  
WALLACE THOMPSON, tenor; Town Hall, Sept. 24.  
DAVID CARTER, pianist; Carl Fischer Hall, Sept. 24.  
SOTO ANDREA, tenor; Town Hall, Sept. 26.  
GRACE PANVINI, soprano; Town Hall, Oct. 1.  
ROSE MARY STEVENS, mezzo-soprano; Carl Fischer Hall, Oct. 8.  
MARINO NARDELLI, pianist; Carnegie Hall, Oct. 13.  
CHARLES EVERETT, tenor, and SALVATORE PEPE, violinist; Carl Fischer Hall, Oct. 15.  
KAYTON NESBITT, tenor; Carnegie Hall, Oct. 15.

### New Friends of Music Artist Roster Expanded

The New Friends of Music will open its 1950-51 season on Nov. 5 instead of Oct. 29, as announced in the October issue of *MUSICAL AMERICA*. Artists and ensembles who will appear in the series and were not listed in the first announcement include the New Music String Quartet; the Mannes Choral Group with a chamber orchestra, Sam Morgenstern conducting; the Albeneri Trio; members of the Little Orchestra Society. Thomas Scherman, conductor; Jennie Touré, mezzo-soprano, who will sing Schubert's song cycle *Die Schöne Müllerin*; Hortense Monath and Jan Behr, pianists; Benar Heifetz, cello; Philip Sklar, double bass; Leonard Sharrow, bassoon; David Weber, clarinet; Fred Klein, horn; Genevieve Warner, Naomi Ornest, and Beverly Lane, sopranos; Michael Bartlett, tenor; Robert Goss, baritone; and Doda Conrad, bass.

### Stokowski Conducts For Bankers Association

Member banks of the New York Clearing House Association presented Leopold Stokowski and an orchestra of more than 100 musicians in a concert for the American Bankers Association on Sept. 24. The conductor had himself assembled the players.

## The Barrier Staged By Professional Group

A production of *The Barrier*, a musical drama by Jan Meyerowitz to a book by Langston Hughes, began a week-long engagement at the Flatbush Theatre, in Brooklyn, on Oct. 17. The first performance of the piece—which deals, in completely melodramatic and largely spurious terms, with miscegenation and race hatred in the South—was given by the Columbia University opera workshop and reviewed in the February, 1950, issue of this magazine. Michael Myerberg and Joel Spector are the producers.

The thread of credibility in the present Subway Circuit unearthing is provided by the performance of Muriel Rahn as Cora Lewis. Miss Rahn, who appeared in the Columbia University production, again sings with a sustained strength of line and sense of accent and climax that quite transcend the shoddy musical and literary material she has to work with. In the opening performances, Lawrence Tibbett, whose presence in the cast had been much heralded, was prevented by indisposition from appearing, and Paul Elmer, another member of the original cast, took over as Colonel Thomas Norwood. Wilton Clary, as their disaffected offspring, had the other principal role, with Lorenzo Herrera, Charlotte Holloman, Dolores Bowman, Laurence Watson, Victor Thorley, Richard Dennis, Robert Tankersley, Jesse Jacobs, and Stuart Hodes filling out the cast.

H. A. Condell is responsible for the setting, and Herbert Zipper conducts. The production is staged by Doris Humphrey, and she and Charles Weidman have provided choreography for the dream sequence.

—JAMES HINTON, JR.

### Common Jewish-Catholic Liturgical Source Traced

The common source of Jewish and Christian liturgical music in the ancient Jewish temple music of Jerusalem, a controversial subject for almost 2,000 years, has been established by research conducted by Eric Werner, of the Hebrew Union College and Jewish Institute of Religion in New York. In recognition of Mr. Werner's research in this field, he was invited to deliver an address on *The Interdependence of Synagogue, Byzantine, and Gregorian Chant* before the International Congress of Catholic Church Music held at the Pontifical Institute of Church Music.

### GEORGES A. ROBERT

MONTREAL, P. Q.—Georges Armand Robert, 39, concert manager and organist, died at St. Luc Hospital here on Sept. 20, following a heart attack. He had been organist in many churches, and when he died held that position at Sainte-Marguerite-Marie Church. In 1942 he was named manager of the Casavant Society, a post he still held at the time of his death. He was also active for the past six years as a concert manager, during which he introduced to Montreal several leading artists.

### LLEWELLYN WILSON

BALTIMORE.—Llewellyn Wilson, for 41 years a music teacher in the public schools here, died in the Johns Hopkins Hospital on Sept. 25. He had headed the Baltimore City Orchestra and Chorus since 1932, and had appeared frequently as a concert organist.

### HELEN TAYLOR JOHANNESSEN

HEBER, UTAH.—Helen Taylor Johannesen, 34, wife of the concert pianist Grant Johannesen, was killed in an automobile accident near here on Oct. 6. A composer and pianist, she held a fellowship at the Juilliard School of Music, where she studied with Bernard Wagenaar.

## Obituary

### H. WILLARD GRAY

OLD LYME, CONN.—H. Willard Gray, 82, founder and president of the H. W. Gray Company, Inc., music publishers, died at his home here on Oct. 23 after a long illness. A native of England, he came to the United States in 1894 as manager of the New York branch of Novello and Company. In 1906 he purchased the branch and operated it under his name. The following year he published Frederick S. Converse's *The Pipe of Desire*, which in 1910 became the first American opera produced by the Metropolitan.

### JOHN K. WALLACE

LOS ANGELES.—John K. Wallace, 71, for eleven years president of Los Angeles Local 47, of the American Federation of Musicians, died at his home here on Sept. 25. He was a trombonist with the Los Angeles Philharmonic from its establishment, in 1919, until 1938, and he was a partner in the firm that manufactured the Wallace trombone.

### KARL SCHMIDT

LOUISVILLE, KY.—Karl Schmidt, 86, cellist and composer, died at his home here on Oct. 7. He was born in Schwerin, Germany, where his father was concertmaster at the Court Opera House. He was conductor of the old Louisville Philharmonic, in 1906, and conducted Louisville's first summer series of park concerts, in 1918. From 1930 to 1940 he was head of the advanced theory department at the University of Louisville school of music. He made his last public appearance here five years ago when the overture to his opera, *The Lady of the Lake*, was played by the Louisville Philharmonic. The opera, written at the turn of the century and never produced, won the David Bispham Memorial Award from the American Opera Society in 1930.

### JADWIGA RODZINSKI

SARANAC LAKE, N. Y.—Jadwiga Rodzinski, 80, mother of the conductor Artur Rodzinski, died here on Sept. 28.

### AMANDA FABRIS

AMANDA FABRIS, 83, operatic soprano, widow of the music critic August Spanuth, died in the Roosevelt Hospital, New York, on Sept. 27, after a long illness. A native of New York, she made her operatic debut as Ellen in *Lakmé*, with the National Opera Company, of which her cousin Emma Juch was the leading soprano. She sang for four seasons in Great Britain with the Carl Rosa company and on her return to the United States sang the name part in a revival of *Erminie*. Her last stage appearance was in a production of *Julian Edwards' Brian Boru*.

### GIUSEPPE SINISCALCHI

CHICAGO.—Giuseppe Siniscalchi, 68, clarinetist, died in St. Anne's Hospital on Sept. 1. He played with the Chicago Symphony for four years, was later with the Chicago Civic Opera orchestra, and taught at Michigan State College.

### JESSE P. YOUNG

CHICAGO.—Jesse P. Young, 61, for more than forty years comptroller of the Redpath Bureau, which booked speakers and concert artists, died in the Augustana Hospital here on Oct. 10.



## Britain

(Continued from page 8)

The funds allocated to Britain by ERP are in dollar credits; none of the Arts Council expenditures is in dollar credits. The Arts Council stand is that, on the contrary, its activity will reduce British dependence on American generosity, since the enterprises that it aids (the Edinburgh Festival for instance) attract dollar tourists. Sir Thomas ought, in all consistency, to attack state grants to art galleries (which do not go through Arts Council channels); but he has not done so. He has further said that he does not oppose municipal subsidies; this also seems inconsistent. Sir Thomas is scarcely on firmer ground when he says that his own orchestra, the Royal Philharmonic, manages without subsidies. The Royal Philharmonic enjoys indirect subsidy through payment for subsidized concert and festival engagements. This is a happy arrangement, for it permits Sir Thomas' right hand to hold the baton while somebody else's left hand performs the more sordid ritual of accepting what was very recently government money.

YET Sir Thomas (backed on this point by Ernest Newman) is certainly justified in saying that there are too many orchestral performances in London. Are Arts Council subsidies keeping the level of supply higher than the level of demand? In the bare economic sense, they are. Withhold the subsidies and concerts would certainly find their own level of demand. That level would seem to be one of pops concerts, given after single rehearsals by pick-up orchestras, with programs based on box-office certainties—largely piano concertos by Tchaikovsky (No. 1), Grieg, and Beethoven (No. 5), in that order of preference. This is the only kind of concert that does not threaten a commercial promoter with insomnia. The audience for adventurous program building is distressingly small. "An unfamiliar work, particularly one by a contemporary British composer, has an unparalleled power of emptying a concert hall," says the Arts Enquiry report already quoted, perhaps exaggerating slightly. Unfamiliar works, moreover, require more rehearsal time, and are thus more expensive.

Arts Council subsidies are probably the largest single influence for raising the standard of London orchestral programs. This is seen most clearly by contrasting the concerts that the London Symphony promotes for itself, with Arts Council aid, and those it gives for a commercial promoter. The state-assisted New Era Concerts Society, employing the Philharmonia Orchestra, provides some of the most interesting London programs. The directly subsidized London Philharmonic maintains in its central London concerts a steady flow of new and unfamiliar works. Re-

cent examples are Britten's Spring Symphony, Pijper's Third Symphony, and Bloch's Sacred Service. It must be admitted that the Royal Philharmonic Society, founded in 1813, is unenterprising, although it continues to receive Arts Council support. Its eight concerts this season contained not one new work, and scarcely anything besides a revival of Handel's Solomon that could be called unfamiliar.

SINCE the number of London orchestral concerts exceeds the normal demand, the principal justification of Arts Council subsidies to London orchestras must therefore lie in the quality of their programs. It is sometimes claimed that the subsidies do a further service merely by making possible in London the existence of a permanent orchestra, the London Philharmonic. The examples of the Vienna Philharmonic and the Amsterdam Concertgebouw Orchestra are cited to show that a great orchestra must necessarily be a permanent orchestra. For London, this contention is not yet proved. The best players in London today seem to be in the Royal Philharmonic, which is not permanent. In it they have the privilege of playing under Sir Thomas Beecham, London's finest conductor, and also have leisure for free-lance engagements.

Heavy schedules, too heavy to produce the best results, are the principal source of trouble for Britain's permanent orchestras. It is this problem that, in large measure, has led to criticism of the Arts Council by T. E. Bean, manager of the Hallé Orchestra. In a pamphlet, he attacks the scale of Arts Council subsidies not as being too generous, but as not being generous enough. He contrasts the direct grants to symphony orchestras, not likely to total more than £50,000 even when the new status of the Scottish National Orchestra is recognized, with the annual grant of £145,000 to the Covent Garden Opera House. Actually, the comparison is scarcely helpful, since even Mr. Bean admits that "the value and importance of that institution (Covent Garden) fully justifies the amount spent upon it."

IN claiming that permanent symphony orchestras should have Arts Council grants of about £25,000 a year instead of about £10,000, Mr. Bean has better arguments. He shows that the present state and municipal subsidies are not only insufficient to raise the Hallé Orchestra's strength to its prewar 100 (it now employs about eighty) but that it also causes serious overwork. The orchestra plays four or five concerts a week for 48 weeks each year. Working time, including travel time, has ranged from 45 to more than seventy hours a week. Such a schedule can only cause deterioration in performance, either through fatigue or through a reduction in rehearsal time in an effort to ease the burden. The other permanent symphony orchestras face a similar problem.

It is for this reason, and not because of any alleged inefficiency or unethical practices, that the Arts Council cannot be said to have guided British orchestras safely to haven. The Arts Council has done a great service. It has allowed the establishment of permanent orchestras (the only possible ones) in the provinces, and it has kept the standard of London programs reasonably high. Many problems, however, await solution, and they must be solved without dictatorial methods. The Arts Council attaches as few conditions as possible to its grants. It does not say, for instance, that an orchestra must play a certain proportion of modern works, or that it must employ native conductors for a given number of concerts. It simply requires a high general standard of artistic enterprise. The Arts Council music director has the right of attendance (in person or through a deputy) at administrative

meetings of all orchestras and concert societies aided by the council. He can make suggestions on programs, finance, publicity, and other matters. If an organization defied the council, the council could cut its grant the following year; but relations have been harmonious. The council practices continuity in its grants. An organization can plan ahead with some confidence, knowing that it is not likely to be given £100 pounds one year and £1,000 the next.

The post of music director to the Arts Council plainly requires immense tact as well as administrative and musical knowledge. The post is now held by John Denison, 39-year-old former horn-player, and it is difficult to imagine anyone doing the job better. The Parliamentary committee investigating the council commented on the remarkable individual power exerted by the council's secretary-general, Mary Glasgow. Mr. Denison, in his own sphere, has similarly remarkable executive power. It is indeed an achievement to exert such power without building up a reputation for bureaucratic interference.

THE Arts Council has similarly steered clear of partisan political controversy. The powerful newspapers of Lord Beaverbrook—the London Daily Express, Sunday Express, and Evening Standard—are opposed on principle to state patronage, but they concentrate their fire on the more vulnerable British Council. The Beaverbrook press, however, does not represent the British Conservative Party. To outside observers, it may be tempting to imagine the Arts Council as a socialistic instrument, supported by the Labor and opposed by the Conservative party. In point of fact, the Arts Council, a successor to the wartime Council for the Encouragement of Music and Arts, was set up as a result of a decision by Mr. Churchill's coalition government in 1945. The Conservatives are no less, and no more, committed to the sup-

port of the Arts Council than is Labor. If it must be given a political label, the council should be described not as a socialistic instrument but as a social-service instrument, and thus (in Britain at least) non-political.

Should there be state patronage of the arts at all? This subject is not the concern of this article. It might be of interest, however, to point out one anomaly. Two orchestras, it will be remembered, are financed by municipalities only. Five (counting the Scottish National Orchestra) are granted both municipal and state aid. For every penny the citizens of Manchester give to the Hallé Orchestra in rates (local taxes), the national government gives approximately another penny, shared by taxpayers all over the country. But the citizens of Leeds, contributing to the Yorkshire Symphony, share the burden only with the citizens of the other cities served by the orchestra. Can both systems be right?

The observer may prefer, however, to focus his attention on two achievements of the Arts Council's policy towards symphony orchestras: (1) It has been reasonably effective; both the quality and the quantity of orchestral music would suffer sharply from a withdrawal of Arts Council support; (2) It has not been associated with bureaucratic methods, with the stifling of individual artistic enterprise, or with the intrusion of party political controversy into the sphere of art. This is surely no negligible achievement. For the next few years, at any rate, the subsidies seem here to stay.

### Porter Writes Scena For Baritone and Orchestra

CINCINNATI.—The Cincinnati Symphony has commissioned Quincy Porter to write a scena for baritone and orchestra. It will be sung by Mack Harrell in one of the orchestra's subscription programs late in November.

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# NEW MUSIC REVIEWS

## A Christmas Cantata By Johann Christoph Bach

The Childhood of Christ, a Christmas cantata by Johann Sebastian's son Johann Christoph Friedrich Bach, known as the "Bückeburg Bach," has been made available in an American edition for the first time by J. Fischer. Edited and provided with an English translation by Lowell P. Beveridge, director of the Columbia University Choir, the cantata is sizable enough (56 octavo pages) to serve as a major choral undertaking for the Christmas season. It requires four soloists (SATB), and will be most effective when presented with orchestral accompaniment, since the instrumental idiom is not entirely suited to the organ.

The original text, by the well-known German poet Johann Gottfried Herder, is of better literary quality than most of the cantata verses used by Johann Christoph's eminent father; but these virtues are obliterated by Mr. Beveridge's translation, which manages to transform such a phrase as "Auch deines ew'gen Vaters Sohn mich hier im Schlummer erhöhend, ich verlange mir nichts" into "Now soothes my aching heart this wondrous Son of God, slumbering sweetly; nought else do I desire."

In musical style the cantata hovers between the earlier conventions of Johann Sebastian Bach's treatment and the future manner of the Haydn period. The recitatives and chorales are on the whole drily conceived, but the choral movements and instrumental sinfonias are lively and stirring, and an extended alto aria, Schlummre sanft in deiner Krippe, holder Knabe, is extraordinarily touching. Not a great masterpiece, the cantata is none the less well worth presenting, and a considerable cut above the usual level of such occasional pieces.

—C. S.

## Choral Works Reissued In Eulenberg Score Series

From C. F. Peters Corporation comes a series of choral masterpieces newly reissued in the Eulenberg miniature score library. Handel's Messiah has just been published in the edition by Fritz Vollbach, based on Friedrich Chrysander's research. The score is intended primarily for performances based on Chrysander's version, eliminating the "improvements" and additions of nineteenth-century editors,

but it will be useful to conductors using Mozart's additions. All of the numbers in the work are included, but only in one version; and the source of each version is identified. Mozart's instrumental additions to the score are indicated in a footnote before each number. Chrysander's emendations are also indicated in the score.

Bach's Passion According to St. Matthew is issued in the edition prepared from the autograph by Georg Schumann. Bach's Christmas Oratorio is published in the Eulenberg series in the edition prepared from the original manuscript and the score of the Bach Gesellschaft by Arnold Schering. Schering's editions of Bach's Passion According to St. John, and Magnificat, also based on the original manuscripts, are also available.

—R. S.

## Sacred Choral Music

GOODMAN, JOSEPH: Four Motets (Ego sum panis vivus; Panis angelicus; Caligaverunt oculi mei; Tenebrae factae sunt) (SATB, a cappella). (Marks). At first glance these motets by a pupil of Paul Hindemith and Walter Piston appear to be specimens of the pseudo-sixteenth-century polyphony that floods the choral market these days. They are not, however, for Goodman's musical invention is strong and unorthodox, and he has a remarkable instinct for the alteration of a melodic line by the abrupt employment of chromatic notes that energize the polyphony and give it an individual sense of direction. The rhythmic treatment of the parts reveals a superior grasp of Latin prosody.

LOCKWOOD, NORMAND: The Earth Is the Lord's (SSAATTBB, a cappella). (Presser). This energetic setting of Psalm XXIV, composed for the 1950 Talbott Festival of the Westminster Choir College, is essentially traditional in its late-nineteenth-century conception of thematic materials and sonorities, but it is written with a command of sonorities that enables the music to attain a superb final climax.

LALANDE, MICHEL-RICHARD DE: Psalm CIX, Dixit Dominus. (Choir, soloists, orchestra). (Paris: Heugel; New York: Mercury). The music of this notable French pre-classicist (1657-1726) is only now in process of rediscovery and republication. A lofty work of great expressiveness and contrapuntal richness, lasting over half an hour, Dixit Dominus was given a revelatory hearing last spring in Paris by the vocal and instrumental forces of the Radiodiffusion, under the direction of Edmond Appia. It is a noble and important composition meriting the attention of every serious chorus.

STUART, ROBERT: Missa Orbis Factor (SATB, optional organ). (London: Cary and Company). A polyphonic setting in sixteenth-century style of plain-chant Mass No. 9 and Credo No. 1, with Latin and English texts.

—C. S.

## Other Sacred Choral Music

AUFDEMBERGE, EDGAR H.: O God, Forsake Me Not (SATB, organ). (Concordia).

AUFDEMBERGE, EDGAR H.: When in the Hour of Utmost Need (SATB, organ). (Concordia).

BLAKE, GEORGE: Spirit of Mercy, Truth, and Love (SAB, organ). (Presser).

HARRIS, WESLEY M.: Drop, Slow Tears (SAATBB, a cappella). (John Church).

LUNDQUIST, MATTHEW N.: A Prayer (SATB, a cappella); Of the Father's Love Begotten (Twelfth-century plainsong) (SSAATB, a



H. Landshoff

## PLANNING A NEW MUSIC FESTIVAL

Clara Burling Roesch, a pupil of Dimitri Mitropoulos, confers with her teacher and Howard Swanson about Mr. Swanson's Night Music, which received its premiere under Miss Roesch's direction in the course of the two-concert Locust Valley Music Festival, held on Oct. 8 on the estate of Mrs. Alma Morgenthau in Locust Valley, Long Island. Other participants in the festival were the New Music Quartet, Patricia Neway, soprano, and an orchestra of chamber size

cappella); O Lord, How Shall I Meet Thee? (chorale melody by Teschner) (SATB, a cappella); The Day Thou Gavest, Lord, Is Ended (chorale melody from Freylinghausen's Geistesreiches Gesangbuch) (SATB, a cappella); Triune God, Be Thou Our Stay (Pre-Reformation melody from Walther's Gesangbuch) (SATB, a cappella). (Concordia).

MALTZEFF, ALEXIS: Go Not Far From Me (SATB, accompanied). (Ditson).

MENDELSSOHN, FELIX (adapted by Charles P. Scott): Bless the Lord, O my Soul (SATB, accompanied). (Schmidt).

RASLEY, JOHN M.: When, His Salvation Bringing (Unison or SA, piano). (Ditson).

SAVAGE, HOWARD S.: Gentle Jesus (Unison, organ). (H. W. Gray).

SCHÜTZ, HEINRICH (arranged by George Lynn): Psalm 29 (SATB, a cappella). (Presser).

SHUMAKER, FOREST M.: Bless the Lord, O my Soul (SSA, accompanied). (Presser).

STATHAM, HEATHCOTE: Drop down, ye Heavens (SS, organ). (Oxford).

TALMADGE, CHARLES L.: Lord, We Pray Thee (SATB, a cappella). (Presser).

WHITEHEAD, ALFRED: O Gladsome Light (SSAATTBB, a cappella). (Schmidt).

WIERS, MONTIE JAMES, arranger: Swing Low, Sweet Chariot

(SATB, accompanied). (H. W. Gray).

## Secular Choral Music

DIAMOND, DAVID: The Glory Is Fallen Out of the Sky (SSA, a cappella). (Southern). A somewhat over-discreet and precious setting, with painstaking prosody, of a lyric by e. e. cummings.

LEFEBVRE, CHANNING: The Providential Elbow (TTBB). (Galaxy). A rousing drinking song based on a letter written by Benjamin Franklin while American ambassador to France.

MILHAUD, DARIUS: Cantique du Rhône (SATB, a cappella). (Elkan-Vogel). One of the finest of Milhaud's choral works, Cantique du Rhône is a four-movement setting of a Paul Claudel poem (provided with an unusually expert English translation by Marion Farquhar). Milhaud's a cappella style is an extension of the great tradition established by Debussy's Trois Chansons de Charles d'Orléans and Ravel's Trois Chansons. The work is in no sense inferior to its predecessors in prosody, purely musical content, structural cogency, and skill in manipulating choral voices. The music is difficult, however, and requires a chorus of professional ability.

WADELY, F. W.: Old English Suite (SATB and orchestra). (London Novello; New York: H. W. Gray).

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—C. S.

## Other Secular Choral Music

ALDERFER, H. WALTON: Great Camp Meetin' (SSAATTBB, soprano or tenor solo, a cappella). (Presser).  
BARTLETT, J. C. (arranged by Ken Christie): A Dream (SATB, piano). (Ditson).  
BUSH, GLADYS BLAKELY: Song of the River (SSA, piano). (Ditson).  
DONATH, JENO: Yankee Glory (TTBB, piano). (Presser).  
FOSTER, STEPHEN (arranged by George Lynn): De Campdown Races (SSAATTBB, a cappella). (Presser).  
KUBIK, GAIL: Pioneer Women (SSAATTBB, narrator, piano); Theodore Roosevelt (SSAATTBB, bass solo, piano). (Southern Music).  
THOMAS, CHRISTOPHER: Music (SSAA, a cappella). (H. W. Gray).  
WEAVER, HARRIET: O Lovely World (SSA, soprano solo, piano). (Presser).

## Christmas Music

CLÉRAMBAULT, LOUIS NICOLAS (adapted by Russell H. Miles): Christmas Carol (SSAATTBB, organ). (Ditson).  
DAY, STANLEY A.: Jesu, Jesu, Little Son (SS, organ). (H. W. Gray).  
DICKINSON, CLARENCE, arranger: Angels O'er The Fields (SSAA, organ). (H. W. Gray).  
MCKAY, GEORGE FREDERICK: Christmas Hymn (SSATTB, a cappella). (Ditson).  
NAGLER, FRANCISCUS (arranged by Clarence Dickinson): Christ and the Children (SSA, organ). (H. W. Gray).  
STRICKLAND, LILY: On Christmas Day (SATB, piano). (Ditson).

## Chorale-Preludes in Bach Memorial Series

The third volume of the organ series in the Johann Sebastian Bach Memorial Collection issued by Concordia Publishing House in St. Louis is given over to chorale-pretudes not readily available, for the most part, in other American editions. Pretudes from the Orgelbüchlein and the set of Schübler chorales are excluded from the present volume, since they are ac-

cessible through Peters and in Albert Riemenschneider's edition, published by Ditson. In some instances the harmonized chorale with its text is included as well as the organ prelude based upon it. One wonders why this practice was not followed consistently throughout the volume.

Two individual items recently added to the Bach Memorial Collection are the Pastorale in F major, originally composed for pedal clavier, and the chorale-pretude O Vater, allmächtiger Gott, which may not have been written by Bach. These works, like the chorale-pretudes in the collection, are edited by Walter E. Buszin.

—C. S.

## Haydn Piano Sonatas Edited by Martienssen

Carl Adolf Martienssen's edition of Haydn's Piano Sonatas, based on the Urtext edition of Karl Päsler, is issued in four volumes by C. F. Peters. The editor has carefully indicated his own textual additions, consisting predominantly of expression marks. It is a pleasure to welcome so beautifully printed and scholarly an edition of works still unaccountably neglected by our concert artists. Of the 43 sonatas in this edition it is safe to say that the average music lover has not heard more than half a dozen in recitals. From Peters comes also a revised edition of Haydn's Violin Sonatas.

—R. S.

## Dello Joio Writes Two Nocturnes for Piano

Norman Dello Joio has written eloquent and genuinely lyrical music in his Nocturne in E major and Nocturne in F sharp minor, published by Carl Fischer. These pieces do not ape the melancholy, harmonically supersubtle style of the Chopin nocturnes, but in their own sturdy way they are also vivid expressions of mood. Both of them require delicacy of touch and careful analysis, for their texture is closely woven, despite their seeming simplicity. Rhythmically they offer a stimulating challenge to pianists, with their shifting meters and syncopated figures.

—R. S.

## Mirovitch Edits Volume Of Easy Scarlatti Sonatas

Twelve Easy Scarlatti Sonatas, selected and edited by Alfred Mirovitch, and published by Edward B. Marks, is a volume that should prove of real value to teachers. Mr. Mirovitch has marked most of the sonatas *senza Ped.*, and his introductory notes offer other valuable advice about the performance of the music. If students follow his indications they will find the sonatas "easy" only in a relative sense, for even the simplest and most transparent of them call for the utmost finish of style and sensitivity of touch.

—R. S.

## Kasschau Composes Concerto Americana

Howard Kasschau's Concerto Americana, for piano solo and second piano or band, with singing or humming audience is published by Schroeder & Gunther. The work has been provided with a band arrangement by Ardon Cornwall. The concerto is designed for students of moderately advanced technique. It is built around familiar folk tunes. The first movement contains Stephen Foster's Campdown Races; and Home on the Range and The Arkansas Traveler. The second is based on Swing Low, Sweet Chariot; and the third movement contains Dixie Land; Oh! Susanna; and The Battle Hymn of the Republic. The playing time of the work is nine and a half minutes.

## Piano Music

AGATE, EDWARD: Three Interludes. (Curwen; G. Schirmer). Three (Continued on page 30)

## Composers Corner

The Serge Koussevitzky Music Foundation has commissioned Roger Sessions and Camargo Guarnieri to compose symphonic works. They are the first commissions awarded since the foundation was put under the direction of the Library of Congress last December. A program of Sessions' compositions was sponsored recently by the Los Angeles chapter of the International Society for Contemporary Music and the University of Southern California school of music.

In connection with the 1950 Festival of Britain, judges from the Arts Council have recommended that four operas be commissioned. The recommendations were made after examination of sixty preliminary scores, submitted under pseudonyms. The operas chosen are Arthur Benjamin's A Tale of Two Cities with a libretto by Cedric Cliffe based on Dickens' novel; Alan Bush's Wat Tyler, with a libretto by Nancy Bush; Berthold Goldschmidt's Beatrice Cenci, with a libretto by Martin Esslin based on Shelley's The Cenci; and Karl Rankl's Deirdre of the Sorrows. The five judges, three of them composers were Frederic Austin, Lawrence Collingswood, Edward J. Dent, Constant Lambert, and Stuart Wilson.

At his recent concerts in Helsinki, Fritz Mahler conducted Samuel Barber's First Essay for Orchestra and Aaron Copland's Rodeo Suite.

Compositions by Gardner Read and Jerzy Fitelberg tied for first place in a national competition for organ music, sponsored by the Pennsylvania College for Women, and the composers will divide the award of \$1,000. The works were performed at the dedication of the college's new chapel organ on Sept. 25. During the summer, which he spent at the MacDowell Colony, Read wrote a suite for wind instruments, two choral works, and eight short organ preludes.

Serge Prokofiev has written a new oratorio called On Guard for Peace, in collaboration with the poet Samuel Marshak. In an article in a Moscow newspaper, the composer has described the work as inspired by "threatening war from the West and the Peace Partisans' struggle against it under the leadership of Russia." The oratorio is written for children's chorus, mixed chorus, soloists, and orchestra.

When Benjamin Britten's Let's Make an Opera is produced this season on Broadway, Marc Blitzstein will serve as director and musical supervisor. It is the first time the composer has undertaken the direction of a production not written by himself.

Among the works given first performances this summer by the Chautauqua Symphony, conducted by Franco Auteri, were David Holden's Symphony in G, Frederick Pike's The Funnies, Tibor Serly's Alarms and Excursions, and Tadeusz Kasern's Concerto for Oboe and Strings.

Other works played included Marion Bauer's Prelude and Fugue for Flute and Strings, Norman Dello Joio's New York Profiles, Howard Hanson's Concerto for Piano and Orchestra, and, in a concert performance, Gian-Carlo Menotti's The Telephone.

Winners of the Thor Johnson Brass Composition Award contest, held under the auspices of the Cincinnati Conservatory of Music, were Verne Reynolds, of the Cincinnati Conservatory; Robert M. Beadell, of Northwestern University; and William E. Rice, of Indiana University. The prizes of \$200, \$100, and \$50 were offered by the conductor of the Cincinnati Symphony.

Robert Merrill's contest for a one-act American opera was won by Martin Kalmanoff's Fit for a King, which was given its first performance by the After Dinner Opera group last June. Atra Baer, the composer's wife, was the librettist.

Decca Records has signed Leroy Anderson to conduct an album of recordings of his own music.

At the request of Anton Dolin Dora Perelman has composed music for a ballet based on Oscar Wilde's The Nightingale and the Rose.

An Oklahoma Cherokee, Jack Frederick Kilpatrick, of the music faculty of Southern Methodist University, has composed the music for Unto These Hills, a pageant about the Indian tribe staged this summer at Cherokee, N. C.

## Mills Music To Represent Francis, Day & Hunter Ltd.

Mills Music, Inc., has been appointed sole representative in North America, excluding Canada, for Francis, Day & Hunter, Ltd., Classic Office, leading British publisher of educational and standard music. Mills recently entered into a similar agreement with Alfred Lengnick & Co., Ltd., of London.

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# NEW MUSIC

(Continued from page 29)

vague, harmonically restless fantasies that reveal the influence of Scriabin, notably in Interlude No. 3. **FRANCE, WILLIAM:** Jig. (BMI Canada Limited). A straightforward little piece that combines a traditional pattern with freely dissonant harmony.

**MOEVS, ROBERT:** Sonata. (Max Eschig). Made up of a Prelude, Aria, Canone, and Rondo, this work sounds like a typical product of "modernism" twenty years ago in its labored dissonance and dryness of texture. The canon, like those of Charles Koechlin, looks more impressive on paper than it does on closer examination.

**SWAIN, FRED:** Two South African Impressions: Mimosa; The Lonely Dove. (Joseph Williams; B. F. Wood). Two impressionistic little pieces that would probably be more effective in orchestral form.

**VALLIER, JOHN:** Toccata. (Elkin; Galaxy). A good study for lightness of touch, staccato, and quick changes of hand position.

**WEINER, LAZAR:** Calculations. (Carl Fischer). There is less in these compositions than meets the eye, for despite the graphs on the cover, and the ingenuity of the writing, particularly in No. 3, the music remains commonplace and contrived. No. 2 is a challenging study in a sustained melody against a staccato bass, rather thick in texture.

—R. S.

## Piano Music Listed

**BACH, J. S.:** Andante, from Trio Sonata No. 4 for Organ. Arranged by Edward Kriss. (Oxford).  
**BACH, J. S.:** Aria, from Sonata in A minor for Violin Solo. Transcribed by Harold Bauer. (Presser).  
**BACH, J. S.:** Two and Three Part Inventions. Edited by Vilém Kurz. Notes in Czech and French. (Prague: Orbis).

## Piano Teaching Material

**AARON, MICHAEL:** Prairie Rider; Woodland Cascade. (Mills Music).

## First Performances in New York Concerts

### Chamber Orchestra

**D'Indy, Vincent:** Karadec (Locust Valley Festival, Oct. 8).  
**Swanson, Howard:** Night Music (Locust Valley Festival, Oct. 8).

### Violin Works

**Ward, Robert:** Sonata No. 1, F major (Herbert Sorkin, Sept. 28).

### Piano Works

**Ardevol, José:** Danzon (Rosalina Guerrero, Oct. 5).  
**Bauer, Marion:** Dance Sonata (Dorothy Eustis, Oct. 11).  
**Bazelon, Irwin:** Four Pieces from Piano Suite for Young People (Ruth Strassman, Oct. 16).  
**Bergsma, William:** De Rerum Natura (from Tangents) (Solveig Lunde, Oct. 6).  
**Bernal Jimenez, Miguel:** Naderias (Pablo Castellanos, Oct. 4).  
**Hart, Frederick:** Three Preludes (Shirley Aronoff, Sept. 25).  
**Kupferman, Meyer:** Variations (Morton Estrin, Sept. 18).  
**Martin, Edgardo:** Conga (Rosalina Guerrero, Oct. 5).  
**Thatcher, Howard:** Gavotte (Virginia Reinecke, Oct. 14).  
**Valen, Fartein:** Gavotte and Musette;

**Nachtstück:** Gigue (Solveig Lunde, Oct. 6).

### Two Piano Works

**La Violette, Wesley:** Lunar Rainbow (Josette and Yvette Roman, Oct. 8).  
**Saint-Saëns, Camille:** Polonaise (Josette and Yvette Roman, Oct. 8).

### Songs

**Beatty, Adele:** Unseeing (Kayton Nesbitt, Oct. 15).  
**Bejar Ballads (Beddo Collection):** Revolutionary Ballads (Eggleston Collection) (Oscar Brand, Oct. 7).  
**Comel, Nino:** Before—After (Kayton Nesbitt, Oct. 15).  
**Dello Joio, Norman:** The Creed of Pierre Cauchon, from The Triumph of Joan (Manfred Hecht, Oct. 8).  
**Kosakoff, Reuben:** Mother Goose Suite (Manfred Hecht, Oct. 8).  
**Lehmer, Derrick Norman, arranger:** The Buffalo Song (Hopi Indian); Oh Sender of Dreams (Chippewa Indian) (Kayton Nesbitt, Oct. 15).  
**Townsend:** Fabrications: Bunyan's Lament, Whistling River, and First Rule of the Sea (Oscar Brand, Oct. 7).  
**Zandonai, Riccardo:** Mistero; Notte di Neve; Mistica; Sotto il Ciel: La Serenata; Portami via (Kayton Nesbitt, Oct. 15).

**BOUCHARD, VICTOR:** Danse Canadienne. (Presser).

**CHRISTENSEN, ANNA:** Birthdays Candles; Snow Fairy; Yankee Shuffle. (Mills Music).

**CORSMAN, LEE:** Fingers in Flight, keyboard harmony and velocity technique for piano. (Willis).

**DUNGAN, OLIVE:** Jack-In-the-Box. (Presser).

**ECKSTEIN, MAXWELL:** Suite for Piano—Prelude, Waltz, Festivals, Fireworks, Epilogue. (Carl Fischer).

**FRANK, ANITA:** Piano Play, with rhymes and pictures, in three books. (Willis).

**GAY, ADDIE SELDON:** Balloons. (Composers Press).

**HAUBIEL, CHARLES:** Voodoo. (Composers Press).

**HAYES, OPAL LOUISE:** A Ballet Dance; In a Pine Forest; Valse. (Mills Music).

**HOFSTAD, MILDRED:** A Tree Toad Lives Up in Our House; The Lonely Pussy. (Presser).

**HOPKINS, H. P.:** Sunday Morning Church Bells. (Harold Flammer).

**JOYNER, BERYL:** Jump, Johnny, Jump. (Presser).

**KING, STANFORD:** Piano Playtime for Boys; Piano Playtime for Girls. (Mills Music). Down a Pebbly Lane. (Presser).

**KREBS, STANLEY:** Roller Skating. (Composers Press).

**LAST, JOAN:** The First Concert, twelve piano pieces. (Oxford).

**LYELL, MARGARET:** Random Fancies—The Whistling Sailor, Gigue, Musette, Foam Horses, Promenade Intermesso. (Curwen; G. Schirmer).

**MASON, MARY BACON:** Favorite Pieces and Songs for Piano. (Ditson).

**MILLIGAN, RALPH:** Choose Your Partners. (Presser).

**PAIN, EVA:** Happy Christmas. (Curwen; G. Schirmer).

**PAYMER, ADA:** In an English Village; The Happy Bugler. (Oliver Ditson).

**PERRY, JOSEPHINE HOVEY:** Mother Goose in Note-Land, a music reader for the young. (Presser).

**PETRICH, FREDERICK C.:** The General With the Paper Hat; Robin Hood. (Presser).

**REBE, LOUISE CHRISTINE:** Technic-Tunes for the Piano. (Willis).

**ROBINSON, ANNE:** The Acrobats; Gay Dance; Sleepy Time. (Presser). My Penguin; Short Etudes with Ornaments for Piano. (Ditson).

**SHAW, GEOFFREY:** Variations on Andy Spandy. (Curwen; G. Schirmer).

**STAIRS, LOUISE E.:** The Song Sparrow. (Presser).

**STEINER, ERIC:** Hebrew Songs for the Young Pianist. (Mills Music).

**STEVENS, MILO:** Gay Daffodils. (Ditson).

**STRICKLAND, LILY:** Caravan. (J. Fischer).

**SULLIVAN, ARTHUR:** Behold the Lord High Executioner, from The Mikado. Arranged by June Weybright. (Mills Music).

**TOBANI, THEODORE M.:** Hearts and Flowers. Arranged by Stanford King. (Mills Music).

**WALDEUFEL, EMIL:** The Skater's Waltz. Arranged by June Weybright. (Mills Music).

**WEYBRIGHT, JUNE:** Course for Pianists—Book Six: The Classics Book. (Mills Music).

**YON, PIETRO:** Gesù Bambino. (J. Fischer).

## Songs by Estelle Liebling And Julia Perry Published

From Galaxy Music Corporation come songs by Estelle Liebling and Julia Perry. Miss Liebling has set Shakespeare's lyric, Philomel, with melody, for high voice, with a range from D to G. The melodic line is flexible, but essentially lyric in character. Miss Perry's song, By the Sea, is a setting of a melancholy



## CHICAGO CONVENTION

Kathleen Davison, president of Sigma Alpha Iota, chats with Howard Hanson following his address during the fraternity's recent annual convention in Chicago.

little verse by the composer, for high voice, with a range from E to A. Galaxy has also issued a choral work by Richard Kountz, When Stars Come Out, a love song with a rousing climax, for male chorus (TTBB) and tenor solo.

## Carl Flesch Editions Of Bach and Haydn Works

The Carl Flesch edition of Haydn's Violin Concerto in C major has been issued by C. F. Peters with a piano reduction of the score by Wilhelm Scholz and cadenzas by Flesch. Also available from Peters is Flesch's edition of Bach's Sonatas and Partitas for Violin Alone. Flesch based this on the Rust-Trieger edition, and included the original version of the music with his revised edition, so that the student or artist performer can compare both versions, bar by bar. Brief as it is, his preface contains invaluable information and gives students a key to further study and research in the problems of performing Bach's music on the violin.

—R. S.

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## BOOKS

### Penetrating Studies Of Renaissance Music

**STUDIES IN MEDIEVAL AND RENAISSANCE MUSIC.** By Manfred F. Bukofzer. New York: Norton. 1950.

Manfred Bukofzer's latest contribution to scholarly literature will inevitably have a smaller circulation than his admirable volume on Music in the Baroque Era. As Mr. Bukofzer explains in his preface to the current book: "The former book called essentially for a broad interpretation of an entire period and of material already known, and permitted the discussion of particular or new aspects only in so far as they illustrated larger points of view. These inevitable restrictions created as the work progressed a wholesome reaction and prompted the desire to do the very opposite, to reverse the accent by presenting new source material which in turn may have a bearing on the larger aspects of the period." For general readers who had hoped that the California scholar would provide a wide-range treatment of the renaissance period comparable to his vivid and often almost clairvoyant discussion of the baroque era, the present collection of seven sternly musicological essays, marked as they are by grimly thorough methodology and documentation and by the employment of technical language familiar only to scholars and Ph. D. candidates, will probably be a grievous disappointment. "Original contributions to knowledge," as the phrase goes in academic circles, are likely to mean far less to the layman than the meditations and broad clarifications of

expert technical knowledge a more general book can provide.

Taken in its own terms, however, *Studies in Medieval and Renaissance Music* is a brilliant accomplishment. To begin with, no musical scholar—not even Alfred Einstein—has a comparable gift for writing about technical matters in a style that is easy, fluent, and evocative of a background of wide general culture. Even when he is concerned with the minutiae of detective work upon a fifteenth-century manuscript, Mr. Bukofzer never misses the woods for the trees; suggestive little glints sparkle on all the pages, hinting at the engrossing revelations the author will one day make when he incorporates these source materials into a work of larger perspective.

For those who wonder how a musicologist operates, these seven studies offer an unusually varied exemplification of the methodology of the field. The chapter on *The Fountains Fragment* shows how general conclusions about style and form may be deduced from manuscript sources that are incomplete, and illustrates the arduous task of collating new discoveries with every facet of the information provided by the documents that are already known. The chapter on *The Music of the Old Hall Manuscript* demonstrates, among other things, the devices by which a scholar seeks to correct or expand the conclusions of other scholars who have dealt with the same materials. Perhaps the most striking achievement of all is the final essay, entitled *Caput: A Liturgico-Musical Study*. Here Mr. Bukofzer examines and collates three fifteenth-century masses based upon the same fragmentary plain-song melisma, tracing the hitherto unknown origin of the thematic fragment, and allocating the three works to their proper dates and composers by means of evidence involving not only musical analysis but knowledge of liturgy and iconography as well.

Obviously the value of such a scholarly book as this is not measured by the number of people who read it, since its findings will one day become part of an increased understanding of the periods with which it deals. If the book is not a commercial success, W. W. Norton can take pride in presenting it as an example of the most penetrating and most reliable musical scholarship of our time.

—C. S.

smiling at Mr. Stein's statement that Wagner's music, "because of its individualization," lacks "the comprehensiveness and scope, the typeless universality of the less ample, the less colorful music of Bach and Beethoven. It is nevertheless great music enriched by a fertile imagination and a puissant genius, music which just falls short of ranking with the very best." Here are shallow generalizations as absurd as those of Wagner condemned quite rightly by Mr. Stein.

"Were the Wagnerian racial tenets truly a thing of the past, it would be a matter of poor judgment and detestable taste to reawaken old quarrels, revive buried antagonisms. But because, rather than having died, these tenets have been reawakened to a new life, the necessity for revealing the truth in all its varied aspects cannot be denied," he writes. Mr. Stein's book is not likely to influence the warped fanatics who share Wagner's racial prejudices and theories, and it is too restricted in scope and penetration to affect the thinking of most other readers. His motives in writing it seem above reproach, for Wagner's anti-Semitism was unquestionably strong, unreasonable, and vicious. But would it not have been the wiser and more humanistic part to combat these nefarious ideas in the flesh, while continuing to cherish the beauty Wagner gave to the world? Mr. Stein himself is careful to repudiate the late Carl Engel's argument that, "if Hitler likes Wagner's music, it is all the more reason why every non-Nazi should shun and loathe it."

—R. S.

### Gilbert and Sullivan Discussed by English Critic

**THE WORLD OF GILBERT & SULLIVAN.** A Key to the Savoy Operas. By W. A. Darlington. New York: Thomas Y. Crowell Co. 1950.

W. A. Darlington has been drama critic of the London Daily Telegraph since 1920; he is the author of books on the theatre; and he is president of the London Gilbert and Sullivan Society—positions that give considerable authority to his book on the creators of *The Mikado*, *H.M.S. Pinafore*,

and other immortal works. The book is not an analysis of the operettas from either the dramatic or musical side, although there is some of both, but rather an illumination of the background against which they were originally written. The fiction, for example, that Patience was written specifically as a satire on Oscar Wilde, is nailed. Mr. Darlington, shows that Gilbert's *Bab Ballad*, *The Rival Curates*, was the original source, in which British maidens pursue clerics. Gilbert, fearing public opinion in making game of the church, although he did so to a mild degree in *The Sorcerer*, looked around for another basis for his nonsense, and found it in the then rampant "aesthetic craze." The excellences of Mr. Darlington's book are many, and anyone who wants to qualify as a thoroughly-informed Savoyard can scarcely do without it. Others will find it delightfully entertaining and highly informative.

—J. A. H.

### Symphony Hall, Boston Fifty Years of Memories

**SYMPHONY HALL, BOSTON.** By H. Earle Johnson. Boston: Little, Brown. 1950.

Fifty years ago on Oct. 15, the first audience came to Symphony Hall, at the corner of Huntington and Massachusetts Avenues in Boston, opposite Horticultural Hall and the Mother Church of Christ, Scientist. In the half-century since that time the severe, rectangular auditorium has housed not only the home concerts of the Boston Symphony, but also a multitude of concerts and recitals by visiting ensembles and individual celebrities, and a scattered but numerous array of lectures, travelogues, political meetings, lodge ceremonies, and school commencements. In the spring its walls turn from maroon to green and some of the main-floor seats are replaced by tables, as the orchestra, without its first-desk men, turns its attention to the Boston Pops. From October to June, the hall is seldom idle; and the quality and diversity of its attractions have made it one of the chief symbols of the stubborn per-

(Continued on page 33)

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### Wagner's Racial Theories Summarized and Analyzed

**THE RACIAL THINKING OF RICHARD WAGNER.** By Leon Stein. New York: Philosophical Library. 1950.

Mr. Stein divides his book into three sections—the racial ideas of Wagner, their effects and influence, and a critical evaluation of them. Since Wagner himself was cloudy and contradictory in most of his theories, especially the non-musical ones, Mr. Stein gets into frequent difficulties in trying to establish a coherent concept of them. The virulence and harmfulness of Wagner's anti-Semitism and the ridiculous arguments he advanced for his racial theories are plentifully illustrated in the book.

Many of Mr. Stein's conclusions about Wagner, however, are open to charges of questionable emphasis. "As for Parsifal," he writes, "we shall see that, from being a consistent Christian expression, it is actually rooted in Paganism, and in truth the fifth opera of the Ring." Mr. Stein takes Nietzsche's hysterical anti-Wagnerism (in the period when he experienced his revulsion against his former idolization of the composer) at undue critical value. He finds "sheer brutality" not only in the *Rienzi* Overture but also in the *Prelude to Die Meistersinger*, of which he quotes with approval Nietzsche's assertion that the *Prelude* is often "rough and coarse . . . arbitrarily barbaric and ceremonious." And one cannot help

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# RECORDS

## An Album of Excerpts From Purcell's Fairy Queen

In one of the finest recordings of baroque music ever made, Daniel Pinkham conducts the Cambridge Festival Chorus and Orchestra — with Phyllis Curtin, soprano; Eleanor Davis, mezzo-soprano; and Paul Tibbetts, bass, as soloists—in generous excerpts (two ten-inch LP discs) from Purcell's music for *The Fairy Queen*. The recording is issued by Allegro.

The *Fairy Queen* is perhaps the richest and most elaborate of Purcell's scores for the theatre. Over and above the string ensemble and harpsichord required by the better-known *Dido and Aeneas*, the instrumentation includes two oboes, two trumpets (used in a manner recalling the brilliant trumpet obbligatos in some of Bach's choral works), and timpani. Purcell covers a surprising range in his varied uses of vocal and instrumental color, harmonic idioms ranging from the diatonic to the chromatic and the tonal to the modal, and formal structures (many of which are based upon the familiar Purcellian basso ostinatos). The vocal parts are technically more demanding than those of *Dido and Aeneas*, and require an equally keen feeling for pathetic expression.

The success of Mr. Pinkham's endeavors is almost too fabulous to be true. As a musician, he possesses a rare combination of firm common sense and deep sensibility to expressive inflections. As a result, the performance is delightfully paced and stays alive every moment, yet none of the most delicate nuances are overlooked in the interpretation of either the vocal and the instrumental parts. The soloists are all admirably equipped to deal with the music, from every point of view, and the orchestra plays in sparkling fashion. From the technical standpoint, the recording is as successful as any to be discovered in the entire international record market.

—C. S.

### Opera

PERGOLESI: *La Serva Padrona*. Angelica Tuccari, soprano; Sesto Bruscantini, bass; Orchestra of

Radio Italiana, Alfredo Simonetto, conductor. (Cetra-Soria). One of the most celebrated Italian buffo operas of the eighteenth century, composed for two singing characters and a mute, is given a performance of great style and wit. The comic singing of Sesto Bruscantini is exceptional for its command of all the classic devices of the *basso buffo*, and Angelica Tuccari's pert delivery of Serpina's lines is a suitable match for it. The recitatives move swiftly, with point and color in their inflection, and the tone of the whole performance is as gay as can be.

—C. S.

PUCCINI: *Love Duet*, from Act I of *Tosca*. Ljuba Welitch, soprano; Richard Tucker, tenor; Metropolitan Opera Orchestra, Max Rudolf conducting. Puccini: *Vissi d'arte*, from *Tosca*. JOHANN STRAUSS: *Czardas*, from *Die Fledermaus*; *Gypsy Song*, from *Der Zigeunerbaron*. Ljuba Welitch, soprano; Metropolitan Opera Orchestra, Max Rudolf conducting. WEBER: *Agathe's Prayer*, from *Der Freischütz*. Ljuba Welitch, soprano; Philharmonia Orchestra, Walter Susskind conducting. (Columbia). The love duet from the first act of *Tosca*, sung with Richard Tucker as Mario, reveals Miss Welitch's art in the most favorable light of any of her recordings since the closing scene of Strauss's *Salome*. She sings with more varied inflection and a nicer control of her resources than in the accompanying *Vissi d'arte*, and she finds the music more completely within her scope than the Johann Strauss arias, which lack brilliance and abandon. The Freischütz scene is an older recording, and a beautiful one, made in England before Miss Welitch came to this country.

—C. S.

### Orchestral Music

SCHÖNBERG: *Verklärte Nacht*. RAVEL: *Suites Nos. 1 and 2*, from *Daphnis et Chloé*. Philadelphia Orchestra, Eugene Ormandy, conductor; Temple University Women's Chorus, Elaine Brown, director. (Columbia). Further evidence that the Philadelphia Orchestra is now more than probably our finest. The

quality of tone is exquisite throughout both works, and the orchestral balance is impeccable. Both are also highly satisfying in interpretation, for Mr. Ormandy is sensitive to the coloristic qualities of the scores without feeling a need to dwell unduly on effects of the moment at the expense of fluent and natural forward movement.

—C. S.

BIZET: *Suite from La Jolie Fille de Perth*. DELIUS: *Over the Hills and Far Away*. Royal Philharmonic, Sir Thomas Beecham, conductor. (Columbia). Sir Thomas is an equally ardent apologist for the minor works of Bizet and the works of Delius, all of which are minor. The music from *La Jolie Fille de Perth* is given an alert, gleaming, well-groomed performance. The early Delius piece could scarcely be interpreted with more sympathetic understanding, but its content is repetitive and sickly sentimental. Both recordings are technically excellent.

—C. S.

RESPIGHI: *The Fountains of Rome*. Symphony Orchestra of the Augusteo, Rome, Victor de Sabata conducting. (RCA Victor). Respighi's tone poem is admirably suited to Mr. De Sabata's theatrical temperament, and he conducts it with obvious affection and understanding. The Rome orchestra, however, is not on a par with most of the best groups to be heard on records.

—C. S.

MOZART: *Symphony, C major, K. 551 (Jupiter)*; *Symphony, D major, K. 504 (Prague)*. Royal Philharmonic, Sir Thomas Beecham, conductor. (Columbia). Lively and capable Mozart performances in the familiar Beecham manner, though to this listener devoid of the divine spark many admirers find in Beecham's Mozart.

—C. S.

### Piano Music

SCHUBERT: *Piano Sonata, C minor, Op. posth.* Webster Aitken, pianist. (EMS Recordings). The new firm of EMS Recordings makes its entry with a serious and valuable recording of one of the major Schubert sonatas, played by Webster Aitken, who has made himself a Schubert specialist. Since the recording is labelled Volume X in a series of the complete piano works of Schubert, it is to be presumed that the preceding nine items will be released soon. The recording is well engineered; it is not the fault of EMS if Mr. Aitken's tone frequently sounds hard as granite, since it has often sounded so under other circumstances. The pianist plays the sonata intelligently and, in a sense, well, but he tends to transform it into super-Beethoven and make it sound rather angry, to the special detriment of the charming Adagio movement. Since Schubert smiles so often, even in his biggest and most ambitious works, one can only wish that Mr. Aitken were willing to relax with him a little.

—C. S.

PROKOFIEFF: *Piano Sonata No. 6; Visions Fugitives*. Leonard Pennario, pianist. (Capitol). Two vital and important modern piano works, not available elsewhere on records, effectively and understandingly set forth by Leonard Pennario in his debut on Capitol records.

—C. S.

CHOPIN: *Four Ballades*. Robert Casadesu, pianist. (Columbia). One of the great piano recordings. At the top of his form, Mr. Casadesu plays the ballades with a breadth of conception, dynamic energy, and lyrical fervor rarely equalled either

in the concert hall or on records, and the reproduction of the piano tone is unusually round and lifelike.

—C. S.

### Violin Music

PAGANINI: *Violin Concerto No. 1, D major*. SAINT-SAËNS: *Violin Concerto No. 3, B minor*. Zino Francescatti, violinist; Philadelphia Orchestra, Eugene Ormandy, conductor (in the Paganini); New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor (in the Saint-Saëns). (Columbia). These performances by Mr. Francescatti are not only unblemished in execution, brilliant in accent, and surpassingly lovely in tone; they are examples of the application of his most patrician taste to nineteenth-century works that can become strained and empty when approached by players of commonplace musical intelligence.

—C. S.

MOZART: *Adagio, E major, K. 261; Rondo, C major, K. 373*. Nathan Milstein, violinist; RCA Victor Orchestra, Vladimir Golschmann conducting. (RCA Victor). On the reverse side of Glazounoff's *Violin Concerto*, a 45-rpm recording now released in LP format, Mr. Milstein contributes scrupulous and gracefully phrased performances of two relatively little-known Mozart works for violin and orchestra—an Adagio composed as an alternative slow movement for the A major *Violin Concerto, K. 219*, and a lively Rondo, later transformed by Mozart into a piece for flute and orchestra.

—C. S.

SCHUMANN: *Violin Sonata, A minor, Op. 105*. DVORAK: *Four Romantic Pieces, Op. 75*. Louis Kaufman, violinist; Artur Balsam, pianist. (Capitol). Mr. Kaufman, whose catholic taste leads him to explore all periods of violin literature, here investigates successfully two romantic works, of which the Schumann sonata is by far the stronger and more durable.

—C. S.

### Four Works Initiate Varèse Recording Project

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# RECORDS

(Continued from page 32)

composer's complete works projected by the intrepid new firm, EMS Recordings. The initial release contains compositions written between 1924 and 1936. Density 21.5 for solo flute, was composed in 1936 to be played on the platinum flute of Georges Barrère. 21.5, according to Sidney Finkelstein's excellent accompanying notes, is the density of platinum. The music itself, however, is anything but dense, for it reveals—as none of the three other pieces in this recording do—Varèse's ability to construct an affecting and well-integrated melody. It is beautifully played by René Le Roy. The famous Ionization (1924), played by the Juilliard Percussion Ensemble, illustrates an opposing phase of Varèse's experimentation—his preoccupation with the "spatial" constructions inherent in rhythm and instrumental timbre divorced from melodic content.

Octandre (1924) is an extension of the principles of Density 21.5 into a realm in which the contrapuntal activity of several instruments is involved. It is composed for flute, clarinet, oboe, bassoon, horn, trumpet, trombone, and double-bass. The New York Wind Ensemble plays Octandre, and combines with the Juilliard percussion players in the most ambitious work of all, Intégrales (1926), a synthesis of the melodic and the spatial phases of Varèse's experimentation. All four compositions, whatever their immediate present-day value may seem to be, are arresting and in many ways successful documents of an era in which American music was more daring than it is today. The performances, conducted when a conductor is necessary by Frederic Waldman, are masterly, and the recording achieves phenomenal clarity and real perfection of balance.

—C. S.

## Stravinsky Works on LP

Four works by Stravinsky originally issued in 78-rpm form have been reissued on two LP discs by RCA

Victor. On one record, Leonard Bernstein conducts members of the Boston Symphony in L'Histoire du Soldat and the Octuor, for wind instruments. On the other, Mr. Stravinsky conducts the RCA Victor orchestra in the Danses Concertantes and the Divertimento from Le Baiser de la Fée.

—C. S.

## Chamber Music

MOZART: Quintet, E flat major, K. 452, for piano and winds. Yvette Grimaud, pianist; wind ensemble directed by Fernand Oubradous. Serenade, D major, K. 185. Chamber orchestra conducted by Fernand Oubradous (Mercury). In view of the spectacular domestic achievement of Mercury in recording the Fine Arts Quartet, this French importation is extremely disappointing. The Mozart Wind Quartet is one of the most characterful and vital chamber works in the composer's entire list; but this performance, thanks to a pallid recording, sounds lily-livered, with the piano taking considerably less than its proper role in the total ensemble. The recording of the pretty but inconsequential D major Serenade likewise has no life.

—C. S.

SCHUBERT: Piano Quintet, A minor (The Trout). Members of the Budapest String Quartet; Mieczyslaw Horszowski, pianist; Georges Moleux, double-bass. (Columbia). The Budapest players and their colleagues discover precisely the proper balance between spontaneity and careful control in a superlative performance that is perhaps most notable for the rare sensibility of Mr. Horszowski's performance of the piano part.

—C. S.

BRAHMS: Clarinet Sonatas, No. 1, F minor, and No. 2, E flat major. Reginald Kell, clarinet; Mieczyslaw Horszowski, piano. (Mercury). One of the notable releases of the year, this account of the two Brahms sonatas for clarinet and piano is completely satisfying on both musical and technical grounds. It also demonstrates further that Mercury's recording techniques, at their best, are unsurpassed.

—C. S.

## Miscellaneous

SUPPE: Morning, Noon, and Night in Vienna. STRAUSS, JOHANN, JR.: Morning Papers Waltz. PONCHIELLI: Dance of the Hours, from La Gioconda. NICOLAI: Overture to The Merry Wives of Windsor. Royal Philharmonic, Sir Thomas Beecham, conductor. Luxurious versions of familiar and relatively unfamiliar pop-concert items, played to the hilt. (Columbia).

—C. S.

OFFENBACH: La Vie Parisienne. (Excerpts from La Belle Hélène, Bluebeard, La Vie Parisienne, and La Grande Duchesse de Gérolstein.) Orchestre des Concerts, Paris, Serge Dupré conducting. (Capitol). A tawdry rehash of Offenbach tunes tricked up with Hollywood orchestrational effects.

—C. S.

## Glazer and Moll Win YMHA Contest

The 1950 winners of the young artists' contest, sponsored by the 92nd Street YM & YWHA, was won by Esther Glazer, violinist, and Marquita Moll, soprano. The artists will be presented in a joint recital in Kaufman Auditorium on Dec. 2, and will receive \$50 cash awards. The contest was established by the Bernstein Memorial Fund.

# BOOKS

(Continued from page 31)

sistence of Back Bay and Beacon Hill culture.

In the present jubilee volume, Mr. Johnson, a citizen of Worcester, Mass., but "a Bostonian by conviction," has sought to make the walls speak of their memories of a half-century. The Boston Symphony, as the most renowned tenant of Symphony Hall, occupies a pre-eminent position in his chronicle, which is detailed if not completely accurate (some names are misspelled and others omitted; Walter Piston's Third Symphony makes its appearance ten years too early, in a context that shows the thinness of the author's real knowledge; Ferruccio Tagliavini is referred to as a "heroic tenor," etc.). An appendix lists all the works played by the Boston Symphony in both the old Music Hall and Symphony Hall.

Amusing and informative as the book is, its author wears the air of one who is treading on eggs. The real story of Karl Muck's internment is suppressed; the termination of Pierre Montoux's tenure is left without explanation; the 25-year reign of Serge Koussevitzky is bathed in sweetness and light. The book has a smiling, tea-party tone which no doubt gratifies the management of Symphony Hall, but which leaves the reader with the feeling that the story has been told in technicolor. Still, it is full of fascinating details, and it provides a sense of the scope, dignity, and importance of one of the country's leading concert halls.

—C. S.

## Collection of Drawings For Baroque Stage Designs

BAROQUE AND ROMANTIC STAGE DESIGN. Edited by Janos Scholz. Introduction by A. Hyatt Mayor. New York: H. Bittner and Company. 1950.

The cellist Janos Scholz reveals another interest in this book of designs, many from his own collection, which was a part of the famous collection of Michael Mayr, stage designer in Eisenstadt for the Esterhazy family. Mr. Scholz tells us in a foreword to the catalogue that another collection was also drawn on, that of Giovanni Piancastelli, former curator of the Borghese Gallery, in Rome. Many of the drawings are reproduced here for the first time. After several pages of catalogue, the plates, 121 in number, appear chronologically, so that the ideas of staging from the fifteenth to the eighteenth centuries may be seen in order. Many are for opera performances, among them several by Karl Friedrich Schinkel, noted for his sets for Mozart's The Magic Flute. The drawings are beautifully reproduced and offer a fascinating panorama of architecture and stage in Italy, Austria, Germany, and France.

—Q. E.

## Suggestions for Leading Chorus of Young People

YOUTH CLUB CHOIRS. By Henry Coleman. New York: Oxford University Press. 1950.

Although the author has English conditions in mind, American choral conductors can obtain useful information from this booklet. Occasionally Mr. Coleman is guilty of understatement, as on page 22: "It was suggested above that the ability to play the bass of an accompaniment with the left hand, while at the same time playing the tune with the right hand, is a useful accomplishment in an accompanist." Indispensable is the word.

—R. S.

## Books in Brief

THE STORY OF AN ORCHESTRA. By Boyd Neel. London: Vox Mundi, Ltd.; New York: Irving Ravin. 1950. The story of the formation

and growth of the Boyd Neel Orchestra, a well-known British string ensemble, and of its six-month tour of Australia and New Zealand after the war. Benjamin Britten contributes a brief, friendly introduction.

—C. S.

THE MAJOR SCALE SIMPLY EXPLAINED. By E. J. Creedy. London and New York: Oxford University Press. 1950. An exposition of the physical phenomena involved in the harmonic series and the formation of the major scale. The explanation will seem simple only to those whose command of the sciences of mathematics and physics is sufficient to carry them along with the author.

—C. S.

THE GOLDEN AGE OF ITALIAN MUSIC. By Grace O'Brien. New York: Philosophical Library. 1950. A dilettante's view of Italian music from the time of Dante to the death of Verdi.

—C. S.

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# Venice Festival Focusses On Ballet

By GUIDO GATTI

**B**ALLET performances replaced the customary operatic productions in the thirteenth International Festival of Contemporary Music, held in Venice, as in other years, during the month of September. The substitution might have been advantageous if the choice of the ballet companies invited to perform had been more selective, and if the pieces they presented had shown more of the novelty their inclusion in the festival programs should have implied.

The newly-renamed American National Ballet Theatre, to be sure, achieved notable success with both the public and the critics in the four unfamiliar works it offered. But there was no warrant whatever for including in the schedule the wholly mediocre contributions of the Grand Ballet du Marquis de Cuevas. The company displayed neither the originality of choreographic invention nor the perfection of technical execution—both on the stage and in the orchestra pit—that alone might have justified the revival of such thrice-familiar classics as *Swan Lake* or *Giselle* or such well-known contemporary works as *Le Jeune Homme et la Mort* or *Les Biches*. The two Italian premieres—Massine's *Tristan Fou* and Balanchine's *La Sonnambule* (Night Shadow)—were danced to such a massacre of cherished pages from Wagner and Bellini that it was impossible to pay sufficient attention to the work of their two eminent choreographers.

The concert programs of the festival provided more nourishment, and on the whole seemed more significant than in other years. A large number of living composers presented new works of varying character but unfailingly interesting aspects. Among the pieces by non-Italian composers, the Béla Bartók posthumous *Viola Concerto*, played for the first time in Italy, by William Primrose, with the orchestra under the direction of Paul Kletzki, won a tremendous success for both the score and Mr. Primrose personally. The concerto is impressive in the clarity of its musical discourse and the incisiveness of its themes, although in some passages (particularly in the third movement) it descends to picturesque folklorism, the responsibility for which it is impossible to allocate between Bartók and Tibor Serly, who completed the unfinished work.

**A**N equally great success, all the more impressive because it was entirely unforeseen, was achieved by Arnold Schönberg's *A Survivor from Warsaw*, given for the first time in Europe, under the direction of Hermann Scherchen. The audience loudly and unanimously demanded a repetition. Though *A Survivor from Warsaw* belongs to a musical genre ordinarily considered unintelligible by those who are not initiates of the twelve-tone system, it possesses an undeniable dramatic force, and exerts a particular fascination in the closing prayer, sung by a men's chorus. Schönberg's art, while in no sense renouncing the fundamental canons of the twelve-tone system, has gained in human sensitivity in these latter years, and his artistry is marked by larger understanding and larger sympathy.

Paul Hindemith, evidently following a similar line of artistic development, gave clear indications of the pathetic style in his *Horn Concerto* (1949), in which the solo part (wonderfully played here by Dennis Brain) takes on a romantic coloration. A more inflexible position, on the other hand, is maintained (with what positive results I cannot quite say) by Ernst Krenek, who came to



Mario Peragallo, whose *Piano Concerto* was played by Arturo Michelangeli

Venice to conduct his Fifth Symphony, composed in 1949. In the orchestral and vocal concert directed by Mr. Scherchen, which included *A Survivor from Warsaw*, the first Italian performance was also given of Darius Milhaud's *Suite, Op. 300* (mark the number), for piano and orchestra, a work that added little to the reputation of the Provençal composer. Mr. Scherchen also presented twelve-tone compositions by the young Venetian composer Bruno Maderna (*Studies for Kafka's The Trial*, for reciting voice, soprano, and orchestra) and Vladimir Vogel (*Sette Aspetti di Una Serie Dodecafonica*), neither of which I heard.

**S**IGNIFICANT evidence of the value of contemporary Italian compositions was provided, from the illustrious Ildebrando Pizzetti—who celebrated his seventieth birthday during the festival, on Sept. 20—to the young composer Mario Zafred, born in Trieste in 1922. With the exception of three or four names, the strongest figures in contemporary Italian music were present in Venice. G. Francesco Malipiero (1882-) was represented by a felicitous pastoral cantata, *La Terra*, for chorus and orchestra; Mario Labroca (1896-) by three Cantatas on the Passion According to St. John, for bass, chorus, and orchestra, with Boris Christoff as bass soloist; Antonio Veretti (1900-) by his brilliant *Piano Concerto*, played by Marcelle Meyer; Mario Peragallo (1910-) by his recent *Piano Concerto*, in which the solo part was performed with great bravura by Arturo Benedetti Michelangeli; and Guido Turchi (1916-) by his delicate *Piccolo Concerto Notturno*, for orchestra. It is impossible to dwell here upon individual works. The whole outlay gave a comforting impression of the vitality of Italian production today, a vitality enhanced by the diverse tendencies and serious aims of the youngest composers. A special word is due Zafred's Fourth Symphony, in which he follows somewhat the line of Shostakovich, with a sureness of hand that is unusual in a 28-year-old composer.

The Italian works were conducted by Mario Rossi and by the young conductor Carlo M. Giulini, who, from all indications, is likely to have a brilliant future. Other features of the festival were performances of Bach's B minor Mass and Beethoven's *Missa Solemnis* under the direction of Herbert von Karajan, with the Vienna Symphony and the chorus of the Vienna Singverein der Musikfreunde; and a concert of sixteenth-

and seventeenth-century Italian polyphonic music (Gabrieli and Banchieri) sung by the choir of the Cappella Musicale Antoniana of Padua, conducted by Bruno Pasut.

**T**HE name of Pizzetti (who was awarded the international prize Italia 1950, given by the Union Internationale Radiophonique, for his one-act opera *Ifigenia*) figured prominently in the fifth Sagra Musicale Umbra, held in Perugia and Assisi from Sept. 23 to Oct. 4. The festival was devoted to a most interesting series of programs of religious music—in the broadest sense of the term—from the past and the present. The opening concert offered, among other works, the first performances of two works of Pizzetti, under the direction of the composer—*Oritur sol et occidit*, a cantata for bass and orchestra; and *Cantico di Gloria*, for chorus and orchestra.

The most striking events of the Sagra Musicale Umbra were the first performance in Italy of Handel's *Israel in Egypt*, presented by chorus, orchestra, and soloists from Vienna, under Mr. Scherchen's direction; and the first performance since 1865 of Alessandro Scarlatti's oratorio *Santa Teodosia* (realized and edited by G. Piccoli), with Gabriele Santini conducting the chorus and orchestra of the Teatro dell'Opera in Rome, and Caterina Mancini, Dora Minarchi, Gino Penno, and Giulio Neri as soloists; Claudio Monteverdi's *Vespere della Beata Vergine* (realized and edited by G. Federico Ghedini) and Virgilio Mortari's *Mass*, both performed, along with other polyphonic pieces, by Reinhold Schmidt and the Vienna Kammerchor; and two concerts of works for small vocal and instrumental ensemble, presented by the BBC Singers of London, with Leslie Woodgate conducting. Especially successful was a repetition of the Venice performance of Bach's B minor Mass, under the direction of Mr. von Karajan.

**I**N between the Venice and Perugia festivals there took place the seventh Settimana Musicale Senese, given under the patronage of the Accademia Musicale Chigiana, of which Count Guido Chigi Saracini is founder and president. The festival, dedicated to the music of the Neapolitan school, took place in the beautiful hall designed by Bibbiena, recently recon-

## Music Festival Held in Besancon

**BESANCON, FRANCE.**—A twelve-day International Music Festival here was brought to a close on Sept. 18. Among the artists and ensembles were Joseph Szigeti, Wilhelm Kempff, Dinu Lipatti, Vlado Perlemuter, the orchestras of the Société des Concerts du Conservatoire and the Concerts Colonne, the ballet of the Paris Opéra-Comique, the Chanteurs de Lyon, and the Comtois Choir. The conductors were André Cluytens, Paul Paray, and George Sebastian.

## New York City Ballet Returns from England

The New York City Ballet returned to this country on Sept. 21, following a ten-week engagement in London and the English provinces. Its first appearances abroad were sponsored by the Arts Council of Great Britain. The company is scheduled to appear for three weeks at the New York City Center, beginning Nov. 14. Negotiations are in progress for the company to appear at the Teatro Colón in Buenos Aires in the summer of 1951 and to return to London in the summer of 1952.



Young Mario Zafred (right) strolls in Venice with Vincenzo Tommasini

structed, and opened to the public on the occasion of the first program. The initial event was a triple bill consisting of Domenico Cimarosa's opera *I Tre Amanti* (first performed at the Teatro Valle in Rome in 1777) and two seventeenth-century intermezzi, G. M. Orlandini's *Il Giocatore*, and Rinaldo di Capua's *La Zingara*—the last of which proved to be a work of special creative inspiration. Ines Alfani Tellini's staging of the two intermezzi was admirable in its modernity of spirit, which at the same time accorded with the ancient style of the music. In addition to the stage production, programs included vocal and instrumental works by Leo Pergolesi, Monteverdi, and Vivaldi.

Occurring too late for inclusion in this review, the season of the Teatro delle Novità, in Bergamo, affords, in addition to standard works of the operatic repertory, three new operas by Italian composer—Jacopo Napoli's *Un Curioso Accidente*, Livio Luzzatto's *Bersabea*, and Sandro Fuga's one-act dramatic hymn *La Croce Deserta*. Revived after several years' silence, the autumn season in Bergamo, presented under the management of Bindo Missiroli, is one of the most challenging and interesting manifestations of the Italian lyric theatre.

## The Consul Announced For Foreign Production

**MILAN.**—The first Italian performance of Gian-Carlo Menotti's opera *The Consul* will be given this season at La Scala in Milan, with the composer as state director. A production at Turin will follow shortly thereafter. The first performances in German will be given in Basel and Zurich, Switzerland, and it will later be given in the German cities of Hamburg, Munich, Berlin, Cologne, Wiesbaden, and Frankfurt. Productions have also been scheduled at the Vienna State Opera and in Stockholm, Göteborg, Brussels and London.

## Quartet Dedicated By Milhaud to Wife

**SANTA BARBARA, CALIF.**—Darius Milhaud's Sixteenth String Quartet, dedicated by the composer to his wife in honor of their 25th wedding anniversary, was given its first performance at the Music Academy of the West on Aug. 27. Roman Totenberg and Marilyn Wright, violinists; Jascha Veissi, violist; and Nikolai Graudan, cellist, were the performers. The composer and his wife attended the premiere.



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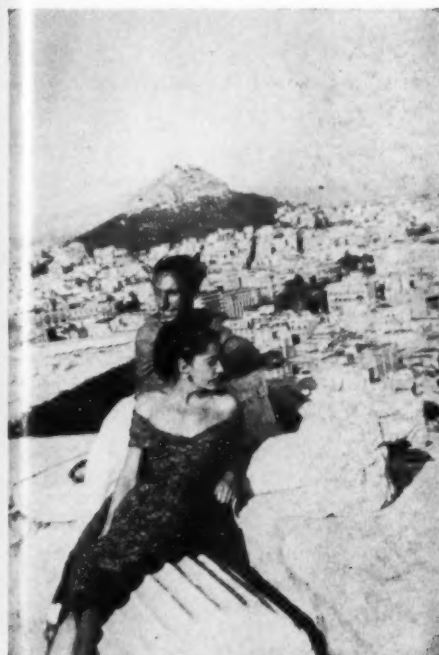
AMERICA



Two singers in Italy, high above the Arno, with the Florence skyline in the background. Martha Lipton (left) has already returned to America for the Metropolitan Opera season. Nell Tangeman is at present on a German tour



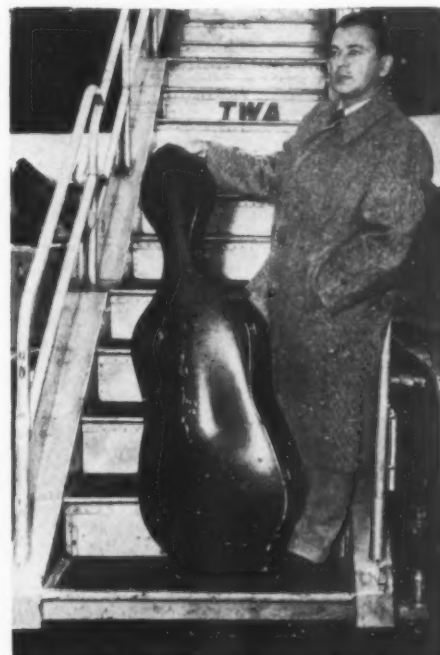
Adolphe Frezin, of the Paganini Quartet, changes a tire on the road to Aspen. His colleagues, Gustave Rosseels, Charles Froidart, and Henri Temianka, kibitz. After the Aspen Festival, the quartet played at Ravinia. No punctures there



Federico Rey and Pilar Gomez gaze out at the glory that was Greece. They are dancing in Athens, Cairo, France, and Italy, before coming home



Kathleen Ferrier prepares to try for distance with a brassie on the Zumikon links, near Zurich. The contralto's opponent is George Szell, conductor



Joseph Schuster takes off for his first European concert tour since the war. The cellist will appear with leading orchestras in seven countries



Three singers and a conductor go sight-seeing between appearances in the Montreal Festival. In the front seat is Rose Bampton, between her husband, Vilfred Pelletier, and John Carter. The passenger in back is Martial Singher



Grant Johannesen (right), who played the Mozart C minor Piano Concerto and the Fauré Ballade at the La Jolla Festival in Southern California, chats with the conductor, Nikolai Sokoloff (center), and Chalmers Clifton, a visitor



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